

FROM HOTELS TO CONCERT HALLS:
THE EVOLUTION OF THE NORTH AMERICAN ORCHESTRAL HORN AUDITION

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Submitted to the faculty of the
Jacobs School of Music in partial fulfillment
of the requirements for the Doctor of Music,
Indiana University
April 30, 2014

Accepted by the faculty of the Jacobs School of Music,
Indiana University, in partial fulfillment of the requirements
for the degree Doctor of Music

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ACKNOWLEDGEMENTS

This project could not have been created without the help and support of many people. Special thanks to my Research Director Richard Seraphinoff for years of tireless support, encouragement and guidance. To my committee members, Joey Tartell and Halina Goldberg who assisted me throughout this process. To Jeff Nelsen, Chairperson, mentor, teacher and friend, you have helped me beyond what I could have ever imagined! To my friends, including Peggy Moran, Courtney Hamara, Clark Hutchinson and countless others who encouraged and supported me every step of the way. Lastly, I would like to thank my family: my brother Devin, and parents Frank and Mona Cumming whose endless love and support allowed me to follow my heart.

While this project was underway, hornist James Decker passed away. I would like to thank Jim for all his help and participation, and the phone calls even after our interview on suggestions for new angles! I would like to dedicate this project to him.

FROM HOTELS TO CONCERT HALLS: THE EVOLUTION OF THE NORTH AMERICAN ORCHESTRAL HORN AUDITION

To secure a seat in a symphony orchestra, musicians across North America face a rigorous and demanding audition. While there are resources suggesting audition strategies, there is little documentation about the history of the audition process and how this has impacted personnel selection over the years. Furthermore, with technology instigating rapid developments in the tools and the accessibility of music, training has changed dramatically this millennium. This project compiles literature on orchestral auditions as well as presenting interviews with forty-two professional hornists and horn pedagogues across North America to create a unique compilation of expert advice, anecdotes and statistics on horn auditions. The project addresses several aspects of the professional horn audition: it summarizes the history of orchestral horn auditions in the United States and Canada, documents notable changes and trends, specifically regarding location, repertoire, the role of the American Federation of Musicians, procedure, artistic demands and surveys the types of technological resources and preparation tools used by applicants today. Through this contextualization, it examines the strengths and weaknesses arising from the orchestral audition's evolution and from candidates' ability to access resources, ultimately reaching conclusions on the state and structure of today's auditions.

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Introduction

In the last approximately forty-five years, the North American audition system has remained relatively unchanged for orchestral musicians vying for a job. The artistic climate, standards, abilities have transformed, yet we have not adapted our hiring process or adapted to today's conditions. As Julie Ayer states in *More Than Meets the Ear*, "some auditions will last only a few minutes. It is an almost impossible challenge to create the crucial first impression, with appropriate musical expression, accuracy and sensitivity in five minutes. Whether in Europe, Canada, or the United States, auditions are grueling and in some ways unrealistic representations of one's actual playing ability—particularly one's *ensemble* playing."¹ Auditions encompass a series of rounds, sometimes over several days, often including trial weeks later in the season at the orchestra's expense. A successful audition results in a one to three year probationary tenure process. Variations in procedure occur, including steps to maintain anonymity and avoid conflicts of interest. I delineate the history of gaining musical employment in North America. I outline standard audition procedure and variations in protocol through a survey of North American horn players. Technological advancements and music distribution are evaluated for their usefulness and frequency of use. Offering advice from top North American players and pedagogues, I ultimately offer advice to auditioning hornists and suggestions on how auditions can be improved.

Need for this study results from a lack of written literature on the orchestral audition process. Many accounts are passed down orally, and we lack written documentation on gaining employment. I compile anecdotes and statistics from orchestral hornists on several aspects of auditions: preparation, execution, effectiveness of the process, general trends, issues within the system, resources used for preparation, and advice for auditioning musicians. While there were varied systems for gaining employment in the first sixty years of symphony orchestras in North America, I show that the process within the last forty-five years or so has remained basically unchanged, though

¹ Julie Ayer, *More than Meets the Ear: How Symphony Musicians Made Labor History* (Minneapolis: Syren Book Company, 2005), 144.

not uniform in execution and demands. As Richard Chenoweth states “there are no national standardized audition formats. Orchestras of differing sizes have widely divergent audition policies, although most well-run professional orchestras now try to conform to certain basic standards of procedures that help to provide a fair and anonymous audition situation.”² I provide advice for hornists preparing for auditions and indicate deviations within auditions to help them better prepare.

I impose several parameters to limit the amount of content for this particular study. First, only horn auditions are considered. While many notable experiences from other musicians should be included in further study, horn auditions are a microcosm of audition conditions and preparation. I have included a few anecdotes from outside sources where appropriate, though the majority of content is horn specific.

Orchestras outside North America are not included, as with language constraints, lack of comprehensiveness and too wide of parameters, the potential scope of response is beyond the constraints of this project. I would like to offer some generalities to contextualize the North American audition system. European orchestra auditions are typically more solo-driven than excerpt-based. Solos are often the same as in North America, with the exception that the Hermann Neuling *Bagatelle* is commonly used for low horn auditions. Opera excerpts are common, and European conductors working in North America may ask them here as well. There are also orchestra-driven auditions; Berlin Philharmonic musicians participate in musician selection, and initial candidates are chosen based upon recommendation or reputation. In Vienna, the Philharmonic vacancies are filled by application after working through the Vienna State Opera training system.

I do not to include Mexican orchestras in the survey, as I feel unable to produce a thorough, comprehensive sampling of the audition system at this time. However, through conversation with several orchestral musicians living and working throughout Mexico, I surmise that the process is less

² Richard Chenoweth, “Audition Basic,” *The Horn Call* 26 (1996): 39.

structured. Excerpts are largely the same, with a few national additions. Auditions are often but not always posted on musicalchairs.org; some auditions are only advertised nationally. Because of location and availability of qualified musicians, it is common to use taped rounds; Orquesta Sinfónica Sinaloa de las Artes and Orquesta Sinfónica de Yucatán both employ taped auditions. Others employ trial weeks or auditions for the director such as Orquesta Sinfónica Universidad Autónoma Nuevo León or hold traditional auditions such as the Mexico City Philharmonic.

Finally, I only include professional orchestras, those in which musicians' main form of employment is performance. I do not include regional orchestras who do not necessarily follow or need to follow the guidelines of the American Federation of Musicians, or who do not need to impose the same criteria when selecting musicians – often in areas where there are geographic or situational limitations to those who are in available for hire.

The study has further limitations, as I only contacted hornists who have their contact information publicly available, or with whom I communicated through a personal connection. Many of those contacted are university faculty, and as a result there is a higher concentration of principal horns in major orchestras, whom are often contracted for teaching positions. Finally, my survey is only as effective as the response rate, which I feel was high. Of the eighty-four hornists contacted, I had fifty-three responses. Of these, five declined participation, and six were ultimately unreachable for an interview. This resulted in forty-two participants (Appendix A), or fifty percent affirmative response. Subjects only answered questions they felt were applicable or those they felt qualified to answer, so the number of responses do not include those subjects to which the question was not relevant. Subjects answered in the affirmative if during one of their numerous auditions they experienced something (section playing, accompanied solos etc.), so the percentage of occurrence may actually be lower than the percentage of affirmative responses. I list the total number of responses to each question in my results to further clarify any areas of question. Three interviews were compromised due to bad recording levels and I was ultimately unable to use those parts of their interviews. Three subjects asked to remain anonymous, though I have chosen as per several subject's

wishes and my discretion to have other comments cited anonymously to protect them or their orchestra and to avoid any potentially inflammatory discourse that could arise.

Methodology

The history of the North American symphony orchestra and audition procedures is collected from the American Federation of Musicians, player biographies and brass journals. I focus my study on professional orchestras in the United States and Canada, and concentrated on the process from 1970 onwards.

I conduct interviews with current and former horn players from the orchestras defined above. Subjects contacted for interviews on auditions were chosen as a representative sample of Canadian and American orchestral horn players of the twentieth and twenty-first centuries. They were selected either because of a personal connection, their known expertise and scholarship on horn auditions or through random selection through personnel lists and contact information available online. Subjects eligible for the study include hornists who are playing professionally or have played in a nationally recognized orchestra. Interviews are collected in person, via telephone or email according to the subject's wishes, and audio interviews are recorded and transcribed. Forty-five questions (Appendix B) cover candidate selection and preparation, audition procedure, the role of the committee, the conductor, conflicts of interest, training resources, technology, strengths and weaknesses in the current audition system and the future of the orchestral audition. Answers include anecdotal experiences, qualitative data, and quantitative data, and are analyzed according to trends and generational observations. Appendix C also includes a sample of several current collective bargaining agreements to show what and how audition protocol is standardized today.

With the explosion of technology and online resources, I outline materials available for public use, and if and how they are used for audition training. Such resources include IVASI, online

resources, orchestral excerpt CDs, smartphone and iPad applications, and recording distribution, concluding whether this increased access to resources changes audition preparation.

Chapter 1: A Brief History of the North American Symphony Orchestra and Early Auditions

Orchestras in the late nineteenth and early twentieth century

The first symphony in the United States was founded in 1842, known as the Philharmonic Society of New York, later becoming the New York Philharmonic. That same year Massachusetts Supreme court found labor unions were not illegal conspiracies.³ It took some decades to establish more symphonies, but when St. Louis was founded in 1880, many others quickly followed suit, including Boston in 1881, Chicago in 1891, and Cincinnati and Portland in 1895. By the beginning of the twentieth century, many of the big cities held part-time orchestras. The Boston Pops was able to sustain a full-time orchestra from early on.⁴ While the European and American orchestras had similar aspirations artistically, their national, organizational and economic context was radically different. Unlike European orchestra musicians, American musicians had to obtain both musical and non-musical employment into the twentieth century. The examples in this document serve as illustrations of how orchestral histories, unions, and conductors played roles in hiring procedures. Examples are grouped into approximate time periods, as not all orchestras adapted at the same times.

Orchestras' histories are closely related to the formation of labor federations and union involvement. In 1886 the American Federation of Labor (AFL) and National League of Musicians (NLM) were both formed. The NLM did not want to be part of the AFL, so in Cincinnati in 1881 the AFL set up the American Federation of Musicians (AFM). By 1896, the NLM was absorbed by the AFM, and in 1904 Canada was included. The labor union played a large part in hiring processes in the first half of the twentieth century. By 1917 all major American symphony orchestras were unionized except the Boston Symphony Orchestra, which held out until 1942.⁵ There were many unions that specified that the orchestra could not hire outside the local unless no local musician was

³ Ayer, *More than Meets the Ear*, 5.

⁴ Ibid.

⁵ Ibid, 113.

qualified. Unions were also segregated. Conductors often found ways to circumvent these issues. “Locals required a three-year waiting period for a nonlocal musician to join the local union. This meant the symphony musician was excluded from any outside work for three *years*, a long wait to make desperately needed money in those days. Ironically, if a local player won an audition, the starting salary would be ten dollars lower than the imported player, in spite of the preference given to hiring from the area.”⁶ When Theodore Thomas organized the Chicago Orchestra in 1891, he brought most of his New York orchestra of sixty men to Chicago as the basis for the new group. In response to union protests, Thomas insisted: “I shall select my players where I find them...in New York...or Europe. If there are good men in Chicago, I shall use them.”⁷ Some of the biggest conflicts in Boston, Cincinnati, Philadelphia, Boston, Los Angeles and Detroit arose when local musicians tried to keep their jobs, while the orchestras insisted on artistic supremacy, eventually hiring who they wanted.⁸

The Cleveland Orchestra’s inception in 1918 featured mostly homegrown talent. Patron and benefactor Adella Prentiss Hughes said “This gradual development of local musicians into good orchestral players would mean the ultimate importation of but few men when the orchestra grows from a popular into an artistic organization.”⁹ During its formation, conductor Nikolai Sokoloff claimed there were enough local musicians to create a fifty-piece ensemble, and set out to find them with assistant Walter Logan.¹⁰ They went to theater orchestras and hotels to listen to small ensembles that played there, as well as contacting musicians who had been members of Cleveland’s previous orchestras.¹¹ Sokoloff filled remaining seats through auditions in New York.¹²

⁶ Ayer, *More than Meets the Ear*, 13.

⁷ John K. Mueller, *the American Symphony Orchestra: A Social History of Musical Taste* (Bloomington: Indiana University Press, 1951), 346.

⁸ Ibid.

⁹ Donald Rosenberg, *the Cleveland Orchestra Story* (Cleveland: Gray & Company, 2000), 51.

¹⁰ Ibid.

¹¹ Rosenberg, *the Cleveland Orchestra Story*, 51.

¹² Ibid, 62.

Facing similar issues in 1929, succeeding conductor Artur Rodzinski fought publicly with the musicians' union, which insisted that he hire local players. When management attempted to hire five imported players in the 1937 season, the union threatened to halt the season. The general manager accused the union president of trying to dictate which players the orchestra could hire. The president argued that the orchestra was discriminating against Cleveland musicians.¹³

Unfortunately, orchestra personnel lists and histories remain largely undocumented: very few rosters of musicians were printed until the mid-1950s and many records were destroyed. As a result, many accounts of who played for each orchestra, and how they gained employment remains a mystery. Examples outlined in this document reflect a sample of how North American orchestras' greatest hornists gained their positions. Some of our earliest records of hornists in America come from Norman Schweikert's *the Horns of the Valhalla: the Saga of the Reiter Brothers*. Xaver and Josef Reiter are an example of how musicians gained employment at the turn of the century. Details on Xaver's appointment to the Boston Symphony Orchestra are largely unknown, though we do know that it involved conductor Wilhelm Gericke, a former conductor of the Vienna Court Opera. Gericke returned to Europe after his first season in Boston to scout for new players, and either saw Xaver at the 1886 Bayreuth Festival or heard of him by reputation. Xaver either answered an advert placed in a larger German city newspaper or one of the symphony representatives ultimately auditioned him.¹⁴ His brother Josef received an offer in 1889 to join the Metropolitan Opera, and took a two-year leave from his position at the Bavarian High Royal Court.¹⁵ He was unable to bring the horn with him that he was loaned while working in Bavaria.¹⁶ In 1890 the two brothers switched jobs temporarily, though Joseph made his way back to New York within the year.¹⁷ Xaver also played with the New York Symphony Orchestra and Baltimore Symphony Orchestra beginning in 1891. He succeeded Adolf Belz as solo horn of the New York Symphony Orchestra in 1893, while

¹³ Ibid.

¹⁴ Norman Schweikert, *the Horns of Valhalla: Saga of the Reiter Brothers* (Gurnee: Windsong Press, 2012), 29.

¹⁵ Ibid, 35.

¹⁶ Ibid, 36.

¹⁷ Schweikert, *the Horns of Valhalla*, 45-47.

around that time Josef began work in San Francisco to play in Scheel's Orchestra. It is unknown how Xaver acquired the position as first horn in the National Symphony Orchestra in New York.¹⁸ Nor is it known how Josef won first horn of the Cincinnati Symphony Orchestra in 1898-99 or played with the Philadelphia Orchestra in 1901, and contracts may not have been offered.¹⁹ In 1923 Xaver left the New York Philharmonic to join the New State Symphony Orchestra- a cooperative orchestra- and the Wagner Opera Company.²⁰ It is unclear whether an audition was required for the move.

The Berv Brothers, Arthur (1906-1992), Jack (1908-1994), and Harry (1911-2006), were some of the biggest players in New York beginning in the 1930's. Arthur started his professional career acting as assistant to his teacher Anton Horner in the Philadelphia Orchestra, and later played principal horn. Jack and Harry were hired to play Wagner Tubas for the Metropolitan Opera Orchestra and Toscanini liked the brothers so much, he asked them to join the orchestra. Arthur was also offered the principal horn position, and the three played in the NBC Orchestra as well as Symphony of the Air.²¹

When war abounded and capable young men were in short supply, it was not uncommon to play more than one instrument in a major orchestra. Indiana freelance hornist Celeste Holler's former teacher Charles Blabolil played first violin, viola and horn during the Second World War in the Cleveland Orchestra starting in 1918, often playing as Philip Farkas' assistant or extra horn in the larger symphonies. He was one of few who didn't have to serve, and stepped in as full-time horn during the wartime. Indiana University professor and former Toledo Symphony hornist Richard Seraphinoff explains: "In a certain way, the orchestra was not nearly as good as it is today, so if you played an instrument at a slightly lower level, you could still play in the orchestra." University of Victoria professor and former Calgary Philharmonic principal hornist Kurt Kellan mentions that

¹⁸ Schweikert, *the Horns of Valhalla*, 58.

¹⁹ Ibid, 63.

²⁰ Ibid, 109.

²¹ International Horn Society, "The Berv Brothers," Accessed January 7, 2014, <http://www.hornsociety.org/ihs-people/past-greats/28-people/past-greats/709-bervs>.

when Farkas auditioned in the early 1930s, there were often five people attending, and if they owned their own horn, they had a job. Farkas told him, 'look, we just went and played for conductors. That's how we got the job.' "And I said 'well what if somebody comes along and is better or something?' He said, 'it doesn't matter, that's the way it was.' And he didn't feel guilty about it. He said, 'look it's a different world now. Was it right? I can't say yes or no. But that's the way we did it. And that way the conductor got what he wanted."

Nineteen-year-old Mason Jones (1919-2009) was invited to audition for the Philadelphia Orchestra in 1938 and was offered third horn, moving to principal horn the following season.²²

Auditions: 1940s-50s

Seraphinoff reflects on Farkas' accounts of how he joined the Boston Symphony Orchestra in 1945. Farkas was playing in Cleveland, but felt that he would rather be in Boston.

He took his Cleveland contract, photocopied it, replaced Boston Symphony as the employer, and decided that two hundred dollars a week was a better salary than the one hundred and fifty a week on his current contract, whited that out, and wrote that in. And he warmed up with that every day on his music stand, though he had great respect for the first horn at the time, Willem Valkenier....

A few months later, he received a phone call from the personnel manager and he said that Mr. Valkenier had sprained his wrist on a tour, and the hassle of replacement was not ideal. The conductor decided that they needed a co-principal horn, and called him to come audition. He went to the conductor's hotel room, he didn't have any music with him or any indication of what to prepare-he could only assume what excerpts were likely. The conductor said "can you play that nice solo from Tchaikovsky 5?" And he played it, then he said "how about that solo from *Midsummer Night's Dream*?" And he played that, then he said, "Now how about that tricky opening from *TiP*. . .The lowest note in orchestra music I know in orchestra music is the pedal E in Mahler 3 (and Farkas said that was because Shostakovich 5 hadn't been written yet), and the highest note I know is from *Symphonia Domestica* - the high E. So can you play me a major scale from one to the other and back down?" And Phil said he managed to start on the pedal E and made it up to the high E and back down, and the conductor said, "Well, it looks like you've got all the notes, sign here!"

²² International Horn Society, "Mason Jones," Accessed January 7, 2014, <http://www.hornsociety.org/home/ihs-news/26-people/honorary/80-mason-jones-1919-2009>.

Seraphinoff learned from Farkas that their generation memorized the music, “because if you were qualified for the job, you would know the excerpts.” An audition of several candidates was also unlikely, someone would just say ‘hey you should listen to Phil Farkas’, and that would be it.

Julie Ayer explains in *More than Meets the Ear* how auditions were often localized to hubs of musical activity, and were subjected to partiality and preference.

Before the restructuring of audition procedures...conductors (and sometimes managers) held most of their auditions in New York City, and some in Chicago. In the 1940s and ‘50s, a musician would learn about auditions through the musicians’ grapevine, postings in major music schools, and union boards in different cities, or by writing directly to the orchestras....The Los Angeles and New York City AFM locals would not allow musicians to audition for an orchestra unless they belonged to the local union (NB: the *white* local, as musician unions were still segregated); most other orchestras would hear local union musicians before the conductor heard auditions in New York and Chicago.²³

While details are unclear in many cases, we know some of the greatest hornists of the twentieth century acquired their positions through reputation and connections. They would often be invited to play for a conductor or appointed directly to the position. Joseph Eger won a position as principal horn of the National Symphony and was later invited by Alfred Wallenstein to play principal horn with the Los Angeles Philharmonic.²⁴ For Helen Kotas (1916-2000), a recommendation from Wendell Hoss based on her past experience led to an audition for Fritz Reiner for third horn in then Pittsburgh Symphony. When Frederick Stock, conductor of the Chicago Symphony Orchestra, heard that Kotas was going to Pittsburgh, he insisted that she audition for the Chicago Symphony. Kotas auditioned by performing the Strauss Concerto No. 1 and the concertmaster said, “Hire her!”²⁵ She performed as principal horn with the orchestra until Rodzinski was hired as conductor in 1948 and replaced Kotas with the returning Philip Farkas.²⁶ For Joseph

²³ Julie Ayer, *More than Meets the Ear*, 5.

²⁴ International Horn Society, “Joseph Eger,” Accessed January 7, 2014, <http://www.hornsociety.org/ihs-people/past-greats/28-people/past-greats/705-eger>.

²⁵ Heather Lewise Thayer, *Helen Kotas (1916-2000): A Female Pioneer in Major US Orchestras* (Denton, Texas: UNT Digital Library, 2014), Accessed January 7, 2014, <http://digital.library.unt.edu/ark:/67531/metadc68053/>.

²⁶ International Horn Society, “Helen Kotas,” Accessed January 7, 2014, <http://www.hornsociety.org/ihs-people/past-greats/28-people/past-greats/601-helen-kotas>.

Singer (1909-1978), an appointment by Rodzinski to the New York Philharmonic led to thirty-one-years as solo horn with the orchestra.²⁷

James Decker's first professional positions—at the National Symphony Orchestra in Washington DC (1942-43), the Los Angeles Philharmonic (1943-44), Fox Studios, and Kansas City (1946-47)—were offered without audition. Returning to Los Angeles after Kansas City, he auditioned for principal horn at Columbia Studios by recording a sound track.²⁸ Decker explains “My first audition was through recommendation from the trumpet player from my Youth Orchestra for the National Symphony...section horn in the (Los Angeles) Philharmonic here was open and Alfred (a trumpet-playing friend) just called me and asked me if I would like a trial...but National Symphony...seemed like a better deal so I took the second horn job there.” Five years later the same trumpet player that asked him to play in the National Symphony called him and asked if he would like to be recommended to play with Kansas City. He was then asked to audition for the first horn position for Columbia Studios. Frustrated with only playing a few minutes of major works in the studios, he got together the top players in Hollywood and started up an orchestra. The orchestra eventually became a professional, union orchestra and he asked players to formally audition for the new Glendale Symphony.

Harold Meek's induction into professional horn playing came through playing principal at the Berkshire Music Center in 1941 and 1942 and gaining the attention of conductor Koussevitzky: “When the season ended, I was invited to his home....Koussevitzky had earlier extended an invitation for me to join his orchestra in the fall, but his trustees would not pay for another player

²⁷ International Horn Society, “Joseph Singer,” Accessed January 7, 2014, <http://www.hornsociety.org/ihs-people/past-greats/28-people/past-greats/612-singer>.

²⁸ International Horn Society, “James Decker,” Accessed January 7, 2014, <http://www.hornsociety.org/component/content/article/26-people/honorary/77-james-decker>²⁸
International Horn Society, “Helen Kotas,” Accessed January 7, 2014, <http://www.hornsociety.org/ihs-people/past-greats/28-people/past-greats/601-helen-kotas>.

²⁸ International Horn Society, “Joseph Singer,” Accessed January 7, 2014, <http://www.hornsociety.org/ihs-people/past-greats/28-people/past-greats/612-singer>.

²⁸ International Horn Society, “James Decker,” Accessed January 7, 2014, <http://www.hornsociety.org/component/content/article/26-people/honorary/77-james-decker>.

that year. However, when we met, he said, “Don’t worry for we will be together. But how would you like it to go to Pittsburgh now? Reiner is looking for a horn and I will call him.””²⁹ Reiner invited him to audition at his summer home in Connecticut and was offered a contract for the 1942-43 season.³⁰ Meek recounts, “Reiner gave me the return train fare to my home-music students were as poor then as always, though I cannot imagine such a thing happening today.”³¹ Returning home, Meek stopped in Eastman to audition for the first horn position that had just opened in the Rochester Orchestra. Within minutes of calling the conductor, he played at the school for him, got the job, and secured a better salary than Reiner offered.³² Meek was also offered a position in 1943 for the New York Philharmonic when first horn Bruno Jaenicke had a heart attack. He did not take the position, nor one for the following year, as his old conductor Koussevitzky offered him a position in the Boston Symphony.³³

In the mid-1940s as conductors moved to different orchestras, there were a number of raids on other orchestras’ musicians. As conductors had full hiring and firing power, several orchestras faced enormous turnover, and contracts were not always renewed. Others tried to bring musicians with them to new positions. Upon signing in Chicago in 1947, Rodzinski tried to hire three principal players from Cleveland including Farkas. None accepted the offer. George Szell had more luck in Cleveland with poaching, although a small storm ensued.³⁴ Szell replied “Any organization is entitled to approach any artist in perfectly good faith for a time for which he is not legally committed to another organization.”³⁵

By the mid 1950’s, auditions were becoming more common, as after the war, there were many great horn players available for major positions. One subject clarifies that auditions for the

²⁹ Harold Meek, *Horn and Conductor: Reminiscences of a Practitioner with a Few Words of Advice* (Rochester: University of Rochester Press, 1997), 13.

³⁰ Ibid, 14.

³¹ Ibid.

³² Ibid, 15.

³³ Ibid, 16.

³⁴ Donald Rosenberg, *the Cleveland Orchestra Story*, 248.

³⁵ Ibid, 249.

Metropolitan Opera Orchestra in the 1950's and Buffalo in 1958 were only held as single rounds. Norman Schweikert's first job came from a hotel room audition for Erich Leinsdorf in Los Angeles for the fourth horn in the Rochester Philharmonic in 1955.³⁶ Eugene Rittich (1928-2006) won his position in 1952 as principal horn with the Toronto Symphony through an audition.³⁷ Similarly, Lowell Shaw (b. 1930) began auditioning in 1956 after a stint in the US Air Force Band, and won second horn in the Buffalo Philharmonic.³⁸ Wayne Barrington (1924-2001) won second horn in Pittsburgh after returning from the service in 1951. His position shortly thereafter as third horn in the Chicago Symphony was offered to him a few months after auditioning for Fritz Reiner, which he held for ten years until being offered associate principal horn in the Los Angeles Philharmonic by Zubin Mehta.³⁹ For former Cincinnati Symphony Orchestra principal hornist Michael Hatfield, it was a similar experience. "At that time, people were invited for these high-powered jobs. At that point there were no screens."

Maurice Abravanel, conductor of the Utah Symphony Orchestra from 1947-1979, explains how symphonies promoted staying and living locally in smaller cities in the mid-twentieth century. "I auditioned people with the idea of really making the orchestra a symphony orchestra. I do not believe it is worth having an orchestra in a community made up of people who come the day before the first rehearsal and leave the night of the last concert. I did engage a few musicians for the first year and they stayed two years with me....I would audition people, listen to them and again and again engage people who had never played in an orchestra....My musicians are local people, only a few top key men came from the outside, mostly from New York."⁴⁰

³⁶ Schweikert, preface to *the Horns of Valhalla*, iii.

³⁷ International Horn Society, "Eugene Rittich," Accessed January 7, 2014, <http://www.hornsociety.org/ihs-people/punto-recipients/46-people/punto-recipients/343-rittich>.

³⁸ International Horn Society, "Lowell Shaw," Accessed January 7, 2014, <http://www.hornsociety.org/ihs-people/punto-recipients?id=364>.

³⁹ International Horn Society, "Wayne Barrington," Accessed January 7, 2014, <http://www.hornsociety.org/ihs-people/punto-recipients?id=353>.

⁴⁰ Maurice Abravanel, "the Utah Symphony Orchestra: An Orchestra in the Deep Interior," in *American Symphony Orchestra*, ed Henry Swoboda (Washington: Voice of America Forum Lectures, 1967), 48.

Other orchestras drew on local institutions to cultivate sound and talent; founded in 1924, the Curtis Institute is historically tied to the Philadelphia orchestra for its faculty and advisors. Curtis contributed far more than any other single institution to the orchestra's personnel, and still does today. Its students were influenced by the presence and the proximity of Philadelphia's players, assisting the continuity of sound. At age nineteen Mason Jones was one of many who joined straight out of Curtis.

The following example delineates how power has shifted over the years and why Collective Bargaining Agreements (CBAs) today outline hiring and firing protocol so clearly. When Cleveland Orchestra director George Szell liked what he heard in an audition, he closed the deal himself. Before musicians' unions gained power in the mid-1960s, the orchestra hiring process was autocratic. A conductor hired whom he wished at whatever price he wanted—within reason. Szell occasionally asked assistant or principal players to find a replacement, but most musicians played for Szell one on one, either onstage at Severance Hall or in a hotel room or in a concert hall in another city.⁴¹ Szell first asked for a solo piece, partly to relax the musician, partly to gauge technique and musical prowess. Another solo or excerpts followed. If interested, he often asked the candidate to alter phrasing or style to demonstrate flexibility. Auditions at times turned into mini-lessons, with Szell suggesting bowings, fingerings (for string, wind and brass players alike), and phrasing that would help the candidate reach specific musical goals.⁴² Myron Bloom gained an audition for the Cleveland Orchestra through his summer training program. "When I was attending Marlborough, there was a gentleman there who was the associate concertmaster of the Cleveland orchestra and he heard me play, and he said 'I'm going to talk to Szell about you.' And wouldn't you know it, he called me to come play. And I played and I won the job." Bloom clarifies that he had choice on what solos and excerpts to play in his half hour audition. By 1965, as unions and musicians gained power, Szell was forced to change his contract to avoid striking. "I view with extreme alarm the continuing and

⁴¹ Rosenberg, *the Cleveland Orchestra Story*, 255.

⁴² Ibid, 256.

growing tendency of the American orchestras to usurp the functions of musical director and management, in particular in the question of hiring and firing.”⁴³

Auditions: the transitional years: 1960s

As former New York and Los Angeles Philharmonic hornist John Cerminaro said in 2000, “It is now nearly three decades since orchestral auditions in America began being decided by players’ committees rather than at the maestro’s total discretion.”⁴⁴ The workplace environment of professional musicians changed radically over the 1960s. Several events spurred the change, including removing autocratic power from conductors and musicians becoming more involved. Harold Meek explains how audition committees began in the Boston Symphony. When Koussevitzky announced his retirement 1948, eight orchestra musicians were not offered contract renewals. Meek was on the Committee on Dismissals and Non-Renewals and went to see the president of the trustees about the situation. The president took responsibility for the firings, and said the trustees gave too much power to the conductor. Meek asked “Why did you take this upon yourself, Mr. Cabot? You are not a musician.” The president asked the incoming conductor, Charles Munch, to re-audition the players and to abide by his judgment. The Committee on Dismissals and Non-Renewals approached Munch when and he agreed to listen to each of the eight men, if the five committee members were present in the Green Room to hear our colleagues play.

To our relief, all but one were reinstated in the orchestra for at least a year, and two were to remain thirty years longer. This experience, however, led to something worse, something which today has become the norm for auditions in all American orchestras: audition by committee. There are those who see only something benign in the committee process. But it is unwieldy, puts everyone under enormous pressure, and it is totally unfair to expect that players fly from east to west and vice versa, getting off planes and playing for a group which, at that moment can say “yes” or “no, you cannot play for the conductor.” They are apt to be wrong part of the time. After eight or ten people have played, the committee members often do not know who played what, or how. If conductors have no time to take full charge and care for this part of their responsibilities, perhaps orchestra trustees should begin to look for conductors who do.⁴⁵

⁴³ Rosenberg, *the Cleveland Orchestra Story*, 361.

⁴⁴ John Cerminaro, “The Audition System in America,” *The Horn Call* 30 (2000): 35.

⁴⁵ Meek, *Horn and Conductor*, 17-18.

Until the 1960s, union support for symphonies was almost entirely focused on enforcing the hire of local musicians. In 1962 a grassroots movement of symphony musicians from several locals founded the International Conference of Symphony and Opera Musicians (ICSOM). They established a need for committees, regulated protocol and more. While the AFM first accused ICSOM of “dual unionism,” they eventually merged in 1969, representing fifty-two orchestras with budgets of five million dollars or higher and later creating a Symphonic Services Division.⁴⁶ Dale Clevenger’s path to winning the principal horn position in the Chicago Symphony Orchestra (CSO) coincided with the first use of orchestra committees. His story shows the progression of audition formats in the 1960s.

With early success in the New York freelance scene and some smaller orchestras, Clevenger had his first major win when in 1962 he travelled to Leopold Stokowski’s home to audition for the American Symphony Orchestra, playing from an audition book Stokowski assembled. Part of his success at the audition was because of his ability to adapt to the conductor’s requests.⁴⁷ Clevenger was also offered second horn with the Pittsburgh Orchestra after participating in a tour with them, but he declined the position. Clevenger took several subsequent auditions including New Orleans Symphony Orchestra, New York Philharmonic, Pittsburgh Symphony Orchestra, Kansas City Philharmonic, Dallas Symphony Orchestra and Metropolitan Opera Orchestra.⁴⁸ Without screens or impartiality, Clevenger says he missed some opportunities—for the solo horn at the Met, he was an “unknown quantity,” and they decided to go with the player they knew instead, though he later heard he had the best audition of the day. With another audition for the New York Philharmonic, Joe Singer claimed of the twenty-one who came to audition, twenty could have done the job, but James Chambers simply chose his own student. Clevenger’s first audition for the CSO took place in May 1965, and he was one of the few of the initial twenty-five that advanced. The only people present

⁴⁶ Robert J. Flanagan, *Symphony Musicians and Symphony Orchestras* (Stanford, CA: Graduate School of Business, Stanford University, 2008), 11.

⁴⁷ Margaret Tung, Dale Clevenger: Performer and Teacher (PhD Diss., Ohio State University, 2009), 49.

⁴⁸ Ibid, 53.

were the personnel manager, associate conductor and manager, as ICSOM was relatively new and the CSO players' committee was not yet established. However, no one was hired and Clevenger returned to New York. After replacing the principal horn for part of a rehearsal for Symphony of the Air with conductor Alfred Wallenstein, he received an endorsement from Wallenstein to the CSO conductor as well as one from Leopold Stokowski. He returned in January 1966 for an invited audition.

Because of the creation of an audition committee between the initial audition and the second one, the committee had to vote to let him be invited to the audition. Clevenger was the only candidate present and he played for a full committee. The committee included conductor Jean Martinon, the personnel manager, and acting principal horn Frank Brouk. The audition lasted for twenty-five minutes then Clevenger was asked to play with the orchestra in the rehearsal immediately following his audition. André Previn conducted Tchaikovsky's 5th Symphony while Martinon observed. Clevenger feels that his time playing with the orchestra was what ultimately won him the position.

In the 1960's the musicians' union relaxed their insistence on hiring local talent. While not mandated, screens became common protocol in the 1970s to protect identity and encourage impartiality. This eliminated the previously segregated, mostly male workplace in major orchestras. In 1984, the Code of Ethical Practices for National and International Auditions (Appendix D) was unanimously approved by the AFM, ICSOM delegates, and the Major Orchestra Managers Conference. This monumental feat was the first time musicians and managers worked together to address such a major issue. The document is a guideline for the review of local policies and practices. The code does not force orchestras to follow specific protocol; for example, it contains no mention of screens. The code explains instead "there should be no discrimination on the basis of race, sex, age, creed, national origin, religion, or sexual preference; steps ensuring this should exist in all phases of the audition process."⁴⁹

At the same time, regional orchestra musicians were facing similar and unique issues to those addressed by ICSOM in 1962. The Regional Orchestra Players' Association (ROPA) was established

⁴⁹ See Appendix D

in 1987 for communication between the orchestras who faced unique concerns relating to per-service and core musicians. They also did not meet with ICSOM's participation criteria according to size and budget. ROPA now includes eighty unionized orchestras with large and medium sized budgets.

While several standards are established by the Audition Code of Ethics, it does not address how to fill vacancies after failed auditions. One subject notes that when the winner of an audition several decades past backed out from his offer with Metropolitan Opera, he was called and asked to take the seat in his stead. Several subjects remark that this situation may be purposely created to manipulate auditions, which will be discussed later. Since orchestras were not bound to the guidelines, several less formalized auditions still took place.

Former Toronto Symphony Orchestra second horn and University of Toronto professor Marcus Hennigar has a variety of experiences in audition formats. When applying for the first horn position with the Vancouver Symphony Orchestra in 1974, the informal audition was arranged by his teacher Eugene Rittich the University of Toronto. Hennigar remembers choosing his own excerpts for the audition, and that the panel traveled to listen to candidates across Canada. He played for the conductor of the Calgary Philharmonic Orchestra in the late 1970's in a Toronto hotel room, performing for him a Strauss Concerto and excerpts. Hennigar remembers an audition for utility horn with the Toronto Symphony in 1986 in which the list of excerpts contained complete works from the first and second horn repertoire. The screened first round was excerpts while the unscreened second round was a movement of a Mozart Concerto with piano accompaniment plus excerpts.

When Ron George won his audition with Orchestra London in 1979, circumstances were unusual. Rittich was asked to come in to be the expert to judge auditioning hornists alongside the personnel manager. Because the orchestra was in flux, there was no conductor at the time, less than ten horns showed up and a committee was not in place. Because there were only two horns contracted by the orchestra, and the other was auditioning, there were no horns on the panel.

At the same time, several orchestras abroad recruited talent from renowned schools in the United States. Both Kurt Kellan and Celeste Holler recount impromptu auditions and recommendations at Indiana University. Others were accepted at auditions based on Philip Farkas' recommendation when they would have otherwise not been considered qualified for the position.

John Cerminaro summarizes the issues arising from both systems of selection.

We are comparing necessary evils, so to say, since neither system—decision by committee vote or by maestro alone—is without certain setbacks. The question then becomes, which is the lesser of these two evils for symphony musicians to abide? Compromise attempts to combine both systems by having audition committees select finalists and music directors choose winners, invariably lead to compromise results....The emphasis becomes safe choices over controversial ones, which has already encouraged a generation of prospective candidates to strive for a kind of dry, inconspicuous, note-getting presentation entirely antithetical to the requirements of genuine artistry.⁵⁰

⁵⁰ Cerminaro, "The Audition System in America," 35.

Chapter 2: Orchestral Horn Auditions Since 1962

Since 1962, auditions have become increasingly formalized, and several standard procedures have been established, furthered through language added to Collective Bargaining Agreements (CBAs) and the role of musicians' associations. To understand what procedures were implemented and when, I have used interview responses to summarize orchestral audition procedure. It is important to note that answers are subjective to interviewees' experiences and several questions are completely opinion-based, without truly empirical data possible. Most interviews focus on auditions since the establishment of the audition committees in the 1960's and are supplemented when possible by consulting current CBAs to understand today's variation and establishment of procedure. All elements are grouped into categories including announcement, preparation, the audition, the committee and the conductor. Each category begins with the interview question, and results are summarized below.

BEFORE THE AUDITION: POSITION ANNOUNCEMENT

How did you hear about the available horn position?

Orchestral openings are announced through the American Federation of Musicians; since 1964 positions are posted in the *International Musician* in the United States, and CBAs specify the length of announcement in the magazine required, as evidenced in Appendix C.⁵¹ Calgary Philharmonic hornist Laurie Matiation learnt of the Calgary horn opening in 1983 after Orchestras Canada sent her and other potential candidates audition information directly. *Opus* magazine and its predecessor *Orchestral Openings* became the primary source for advertising Canadian job openings since 1977. Eighteen of thirty respondents or sixty percent heard of their jobs through a formal announcement. Because of the infrequency of publication, this sometimes resulted in a short preparation timeline. Internet access simplified announcements and union websites are updated

⁵¹ Flanagan, *Symphony Musicians and Symphony Orchestras*, 11.

frequently. Symphony websites, blogs, Musical Chairs (musicalchairs.org), Orchestral Horn Excerpts (hornexcerpts.org) and International Horn Society (hornsociety.org) also provide audition announcements, ensuring that potential candidates are reached in a timely manner. Musical Chairs was founded in 2000 and by 2009 it became the most widely read classical music jobs publication in the world, with over ten thousand readers daily.⁵² Word of mouth also ensures auditions will be well publicized: nineteen out of thirty respondents or fifty-eight percent of respondents heard of openings through a friend or orchestra member.

What was the time period between announcement and the audition itself?

When asked, seventy-two percent of nineteen interview subjects confirm auditions are held within two to four months of the position announcement, though CBAs found in Appendix C range from five weeks to four month announcements. One subject knew of an audition for nine months, while another knew for only one. Personnel managers consult the AFM audition scheduling website to schedule horn auditions on different weekends or days off (usually Mondays) so that the audition pool is not narrowed, but are also limited by the availability of the music director, committee, and season schedule.

PRE-SCREENING

Was there a pre-screening recording, recommendation from a colleague/teacher or a resume required in order to apply?

Seventy-nine percent of interview subjects were asked to submit a résumé or recording for initial consideration, while twenty-one percent or seven of thirty-four subjects were not asked for material. In those cases, they were a known entity, the audition was held before 1970, when an application process was not protocol, or they were recommended for the position. Applicants are almost always asked to send a detailed résumé including educational and professional background.

⁵² Musical Chairs, “History,” Accessed January 7, 2014, <https://www.musicalchairs.info/about/history>.

The AFM, ICSOM and ROPA passed a resolution in 1987 strongly encouraging that no candidate is denied the right to audition based on their application, however there is no bylaw enforcing this resolution and candidates can appeal decisions through the AFM. Some orchestras use résumés to determine the number of applicants, but others use it to narrow the pool. Top tier orchestras may deny an audition time based upon a candidate's application, but they are still allowed to attend and be fit in when possible. The orchestra retains the right to stop a candidate at any time, so there is a possibility that a candidate may fly to an audition and not make it past the first phrase of their opening excerpt. Given the number of applicants in the United States, narrowing the pool is usually necessary. In 1946, Juilliard graduated just forty-six musicians, twenty years later they had 161 graduates. New England Conservatory had sixteen string, wind, and brass graduates in 1954, tripling that number in the 1980s.⁵³ In 2006 alone, 3671 students graduated from a music school majoring in performance on a symphonic instrument.⁵⁴ This does not include those graduating from music departments, those already on the job market or musicians looking for new employment.

Indianapolis Symphony hornist Richard Graef explains if someone lists experience in orchestras unknown to them, they may call to validate credentials and even a subject's personality "The people who are reviewing résumés...are subjective to what they know." When they don't know as much as they would like, they call contacts to find out the size and quality of the candidate's current orchestra—it can be the difference between Columbus, Indiana and Columbus, Ohio. "So how you review those résumés makes a huge difference."⁵⁵ Nathan Kahn of the AFM Symphonic Services Division is concerned about discrimination. "In too many cases, gaining admittance to a live audition is often dependent upon who you know; which results in degenerating the symphony audition process to an insider trading game. Repeatedly, I have received calls from seasoned professionals who were denied a live audition at major orchestras, while students from certain

⁵³ Geoff Edgers, "6 Minutes to Shine" *Boston Globe*, September 4, 2005, Accessed January 7, 2014, http://www.boston.com/news/globe/magazine/articles/2005/09/04/6_minutes_to_shine/.

⁵⁴ Flanagan, *Symphony Musicians and Symphony Orchestras*, 11.

⁵⁵ Richard Graef (assistant principal horn, the Indianapolis Symphony Orchestra), in discussion with the author, March 4, 2013.

schools were readily admitted.”⁵⁶ Dale Clevenger advocates impartiality: “No one knew me. I came out of the woodwork—no one knew outside of New York how Clevenger played.” Clevenger belongs to one of the few major orchestras that do not employ a résumé-based pre-screening round: “Our policy in Chicago is not to hold a paper audition.” He clarifies they sometimes ask for a tape and may suggest not coming, but everyone will be heard. “We are willing to listen to five minutes of anyone.”

Taped rounds also condense the pool, and have been employed for about forty years by some orchestras, especially for applicants with less professional experience: “This tape (if required), plus a one-page résumé, and perhaps a recommendation from a teacher, will comprise the recent graduate’s application.”⁵⁷ When Orchestra London in Ontario asked for a pre-screening tape in 1975, it was so uncommon that former New York City Opera hornist Katherine Eisner-Garber did not know what to do or how to do it. In the early eighties, Richard Seraphinoff never ran into instances where pre-screening tapes were required, as there were only roughly twenty-five applicants applying. Kitchener Waterloo Symphony principal hornist Martin Limoges understands the necessity of eliminating candidates who are not yet at the level of the orchestra: “it’s long to sit through excerpts when you have people who shouldn’t be there. Go home and practice! I understand they need to have experience, but maybe it’s too big, maybe they need to try smaller orchestras.” Cincinnati Symphony Orchestra principal hornist Elizabeth Freimuth says pre-screening is justified for many orchestras because of their players’ histories. She also sees the other side of the argument: “There’s a reason that there are only five people in the end. There are not one hundred qualified people showing up to take on that job.”

In special circumstances and with a few select orchestras, auditions may be held by invitation. This often happens after searches yield no winner. In 1988 Richard King applied for a Cleveland

⁵⁶ Nathan Kahn, “Auditions: the Challenge for Candidates and Committees” *Polyphonic.org*, October 21, 2006, Accessed February 20, 2014, <http://www.polyphonic.org/article/auditions-the-challenges-for-candidates-and-committees/>.

⁵⁷ Jeffrey Agrell, Stephen Pugh, “Horn Auditions: United States Orchestras,” *Woodwind Brass & Percussion*, (1985): 14.

Orchestra vacancy. The orchestra's policy was to invite twenty to twenty-five candidates based on their résumé. He was not chosen to go to the first audition (his résumé really only showing experience in school orchestras), but they did not hire anyone. Two months later, they invited more candidates from their original pool. King attributed his invitation the second time to his teacher Myron Bloom's continued ties to the orchestra. He also played in a master class for former concertmaster Joseph Gingold, and whose recommendation was taken into consideration. Houston Symphony Orchestra principal hornist and Rice University professor William Vermeulen feels that recently candidate pools are generated through personal invitation. Freimuth was invited to audition for the Cincinnati Symphony Orchestra after several unsuccessful auditions. She comments that especially when looking for principal players, every committee has their own way of proceeding when no one is hired. When the Boston Symphony Orchestra (BSO) was looking for a principal trumpet, they too made concessions with the system to encourage experienced candidates to come. Charlie Schlueter was playing principal in Minneapolis at the time, and the BSO personnel manager asked Charlie to apply but he didn't want to play a 'naked audition.' With an esteemed career by age forty, he felt a screened, unaccompanied audition was not only unnerving, but humiliating. When asked two years later when the position was again vacant, Charlie suggested the personnel manager simply listen to the Minneapolis Orchestra on the radio. "When Moyer [the personnel manager] called again, over one hundred people had been rejected in the preliminary rounds of the new audition, and Bill Moyer said the audition committee would permit Charlie to play just with the full orchestra in the finals."⁵⁸ He was told what works to prepare and also played afterward for the committee alone.

When asked if committees may be throwing results of auditions to get their desired player, Freimuth agrees that while it could be a possibility, she has not been in an orchestra where that could happen. "Sometimes they get the person that they think that they want...and they realize, 'well that didn't fit at all!' Sometimes in an actual audition they can find someone who is a better fit that they never knew was out there in the first place." University of Delaware professor and Opera Company

⁵⁸ Carl Vigeland, *In Concert* (New York: William Morrow & Co., 1989), 19.

of Philadelphia hornist John David Smith attained a one-year position with the Florida Philharmonic through recommendation. After playing the summer season with them as an informal trial, then they offered him the position. He auditioned again formally when the position became available nationally. For Richard Todd's admittance to the Los Angeles Chamber Orchestra, he was invited because of experience and reputation. Robin Graham, the principal horn at the time, called Todd up and asked him to play duets. He arrived to find Graham, the personnel manager and the music director present. They played duets for a half an hour before asking him to come play a week. He was offered the second horn job, moving eventually to first horn. To find his replacement as second horn, they held a formal audition.

When potential candidates are on the cusp of making the cut, a recommendation or phone call may make the difference: Vermeulen has students who are now finalists for jobs, though due to the orchestra's prescreening process they were not initially invited to participate in the audition. Smith values this communication: "If I'm sitting on a committee...I'd rather get a word from someone who has worked with that applicant recently and get a general assessment of their readiness, particularly if it is a student." Richard King explains the Cleveland Orchestra's screening process and how each element comes into play. "For the fourth horn audition in the fall, résumés came in and the horn section—the five of us—got together and went through them. If we don't know you and you don't have a job—preferably a low horn job, and somebody like Julie Landsman or Jeff [Nelsen] doesn't call and say 'hey I've got a hot-shot,' then you're probably not going to get a call. But we didn't hire anyone—we're going to have to be a little more liberal about our thoughts of inviting candidates. We heard forty-something tapes, and we took two or three."

Tacoma Symphony hornist Gina Gillie understands well that that personal connection can strongly help an application. She applied for the Seattle Symphony principal horn audition in January 2013, and in the previous year's audition they asked her for a tape. They did not offer her an audition, however after meeting several orchestra members, she was allowed to audition for the orchestra the following year without sending a tape—though not much had changed in her playing.

“My impression is that...it’s kind of difficult to get past the taped round. More important is who you know. If they know you and know you’re a good player, they will bypass the pre-screening.”

In your opinion, are these systems effective?

Sixty-two percent of twenty-nine respondents feel that tapes and résumés are a satisfactory starting point to narrow down qualified applicants. While many feel the methods of screening are not ideal, they acknowledge hearing everyone is too costly, and often have diminishing returns on tired committees. North Carolina Symphony Orchestra hornist Andrew McAfee says “I currently don’t know a better way to...narrow it down to eighty [from three hundred applicants]. We just can’t afford that many days of auditions.” Toronto Symphony Orchestra hornist Gabriel Radford agrees: “It’s like being a wine taster, you can’t sit there and taste wines all day or you will lose your palate. It’s the same thing with auditions, if you have too many people, it is very difficult to discern between accurate playing and great musicianship.” Former Montreal Symphony Orchestra hornist and Indiana University professor Jeff Nelsen argues “[It’s] a lot of added time for the professionals to spend on the people who shouldn’t be there—who really should not be taking the time of ten people. Ten people, ten minutes each: that’s one hundred minutes per person.” Harcus Hennigar feels the efficacy of pre-screening is only as good as the committee allows it to be. “For many years (while I was with the TSO), they required tapes plus a résumé. The problem was getting people to listen to the tapes! The system was changed to require only a résumé. Members of the audition committee were supposed to read and vote on each résumé and the personnel manager would invite to the audition only those who had a majority of committee votes on their résumé. The main issues with pre-screening are who does the screening and making sure those who are supposed to be involved actually do the work.” Dale Clevenger argues against eliminating candidates before hearing them. “There are lots of people in the Chicago Symphony that would never be in the symphony based on their paper audition. They are here because they played the best.” He too was turned down from some of his earliest auditions; in Boston his résumé was not impressive enough to make

the cut. Clevenger felt satisfaction later in his career when they invited him to play and he reminded them that they had turned him down years before. Lisa Conway of the Cincinnati Symphony sees an opportunity for mature musicians to stay competitive and bypass the first round. “It might sound like favoritism or something, but I don’t think it’s that bad. I mean, if they play badly, they won’t get the job, but it helps them get their foot in the door, and I feel like there should be...some kind of value with doing all these things with your life.” Richard Seraphinoff and Celeste Holler recognize another serious flaw in the résumé screening: “Everything is subjective....How can you say first horn in Evansville is not as good as third horn in Poughkeepsie?”

When tapes are asked for pre-screening, two main points arise. The first is that if a CD is asked in lieu of an unedited DVD video, there is opportunity for editing and multiple takes. St. Louis Symphony principal hornist Roger Kaza points out “the acoustics and sound quality can be so different from one to another it makes it hard to compare.” Kaza mentions while DVDs are ideal, there are additional precautions to maintain impartiality. “Usually the committee only uses the audio, and doesn’t even look at the tape, (for the same reasons they use a screen) but it is there for an outsider to confirm that it is a continuous roll.” Richard Graef elaborates on unequal editing: “Tapes are made for people that have the time to do it, like college students....And the tapes aren’t often representative of what you’re going to hear. And it’s hard to judge accurately, because you don’t know if one guy sat in his living room and spent half an hour making a tape and one guy spent a thousand dollars in a studio recording it.” When tapes are highly edited they are not helping the prospective candidate: Michael Hatfield argues that if your tape is not the standard you normally produce, you are wasting your time auditioning. “Be honest in your tapes.”

The other challenge is the difficulty of passing a taped round. Philadelphia Orchestra fourth horn Denise Tyron argues that especially with the assumption of editing and multiple takes, the taped round can be the most challenging: “When you’re listening to someone live, you’re listening to the overall quality of the audition. When you’re listening to a CD...it becomes a harder round than anyone live could get through.” San Francisco Symphony associate principal Nicole Cash argues that

there is additional motivation in screening. “We screen résumés and ask for recordings for people who are on the bubble....It’s not necessarily for how well they play but how committed they are to actually taking the audition. Somebody who is really hungry for it...is more likely to make a really good recording.”

Another factor that several subjects expressed was the right of young musicians to gain auditioning experience through preparing for professional auditions. While many felt that they should limit those auditions to smaller orchestras where they were less outranked, many are grateful to have auditioned for orchestras near their hometown or school to gain the invaluable experience. The divide between auditions and the actual job are substantial; and while there are opportunities for audition simulation now, most agree that the experience of auditioning is invaluable. Las Cruces and El Paso Symphony hornist Nancy Joy feels that the pre-screening might better prepare young players at an earlier stage in the process. Jeff Nelsen agrees: “The added bonus of that is that the students get to record themselves and train for it here and save money and learn a lot from recording themselves and putting the recording together.” Others feel that open auditions are best for smaller orchestras, which may not have the overwhelming turnout of the top tier orchestras.

Martin Limoges argues that in the screening there is an opportunity to improve auditions. “There is no other job interview in the world as rude as an audition—we don’t even want to know who you are. We don’t give a s*\$%! We like it, we don’t like it....You’re out, you’re in, that’s it....In a job interview, you ask how many kids you have, where did you go to school, what can you do for us. You go from the personal to the professional. For us we start from the professional to the personal. I think a happy section sounds good.”

No matter the steps used in pre-screening, the system is only as thorough as the committee’s efforts and experiences. It is important when in doubt to research unknown entities or their background when making these decisions, and give as many opportunities as possible for candidates to be heard. I propose that the pre-screening could be an opportunity to ameliorate this process through greater use of recommendations and references. Candidates will also have more

opportunities in the long run by only auditioning for positions that they can win or those where they know the committee will give a fair and thorough hearing.

PREPARATION/EXCERPT LISTS

How did you prepare for the audition?

When asked this question, subjects have one consistent reply: practice! While some employ methodical training sessions, many look at them as a culmination of years of preparation on top of months of specific training. To win a top level job, Richard Graef feels that you need six to nine months of intense preparation, while budgeting your time around your current orchestra's schedule. Many address the mental aspects of audition training, while others note the importance of accumulating resources and tools in scores and recordings to ensure everything is solid. Schreveport Symphony hornist James Boldin looks to sources from well-known pedagogues like *Mastering the Horn's Low Register*, written by Randy Gardner and Eli Epstein's book *Horn Playing from the Inside Out* alongside methodical practice. "Early in my preparation [three months out]...I used a tuner, drone pitches, and metronome for ninety percent of my practice time on these excerpts." Others offer practical tidbits of advice: Martin Limoges suggests playing in your living room along with recordings. "It's like being a swimmer with your own swimming pool." Former Minnesota Orchestra hornist Kendall Betts feels playing etudes helps him build endurance. Michael Hatfield suggests watching your diet, avoiding caffeine, getting to the audition early, and to getting a good night's sleep the night before. In his third year at Indiana University, Kurt Kellan was not quite prepared to win a professional job, so his teacher Philip Farkas gave him several suggestions, including "please the conductor!" Kellan's reply was, "how will I know who that is?" Houston Symphony hornist Julie Thayer remarks that preparation is simply hard work and focus.

The only thing I can control is that I'm the most prepared person out there....To prepare for an audition it's not rocket science, it's everything you know, you just have to do it, actually record yourself all the time, listen to four or five recordings—it takes a lot of time and dedication....I have a nice mix of a little bit of talent and a lot of work ethic. In an audition it is their job to rake you over the coals and see if there are any holes, especially if they are sitting

next to you for the next thirty years....I still have the same problems I did in school. In the last ten years...I didn't completely fill in the holes, but I patched them....Once you cross the threshold from prepared enough to totally prepared, it's not that it comes out in your playing; it's that it comes out in your mind and your approach. It's not like playing Beethoven 3 five thousand times versus four thousand times makes a difference, but it does in the mindset "I own Beethoven 3."

Working with the right teachers is also invaluable. When preparing for the New York City Opera, Katherine Eisner learnt the repertoire by studying with the second horn in the Metropolitan Opera Orchestra, then the principal horn in the NYCO. Jeff Nelsen also went straight to the source- he spent his savings leading up to his Chicago Symphony Orchestra audition taking lessons from every hornist of the CSO, learning firsthand what they listen for. Former Nashville Symphony Orchestra hornist John Ericson took advantage of everyone nearby. "Each person would say somewhat different things and it was my job to bring it all together, synthesize and develop a good convincing average." Michael Hatfield is also grateful to his teacher. "At twenty-four, there was no way I could know all the repertoire. That's where Farkas came in. I remember the conductor placed something in front of me, I played and he asked 'have you played this before?' I said no, and he replied 'then you have a very good teacher.'"

Preparing for the audition is truly a culmination of years of hard work. There several musicians who explain that auditions they did not win led to their ultimate success. Lisa Conway outlines her journey to second horn in Cincinnati. Conway took the Boston Symphony Orchestra fourth horn and San Francisco Symphony second horn in 2005 and the Canadian round of Montreal Symphony Orchestra second horn in 2006. Through doing well at these auditions she was recommended to play in the Sun Valley Summer Symphony and worked there with William Vermeulen and Elizabeth Freimuth, both of whom played principal horn in orchestras who had vacancies the following year. "I feel like the auditions that I won-Houston and Cincinnati, came in a way from auditions that I didn't win, but came close to winning....It was a series of events that led me to feeling confident. I could have just come to the audition in Cincinnati and still gotten the job had none of that happened, but I do feel like it really helped me."

Preparation is as much mental as physical. For some, it may mean mental preparation through study and application: John Ericson says he “read and re-read *The Inner Game of Tennis* many times.” Indianapolis Symphony second horn Julie Yager uses visualization to get ready. “I try to really imagine myself in the situation, and try to just visualize the whole scenario...up to them offering me the job. I try to put myself in the position of “yes I can do this”....I have to practice the mentality more than anything.” Jeff Nelsen teaches “Fearless” Workshops to combat performance anxiety and uses his strategies himself. Toronto Symphony Orchestra third horn Gabriel Radford was disconcerted preparing for a job that he was already playing, holding two one-year contracts prior to the audition. “There’s nothing like seeing your own job advertised in the newspaper....One of the biggest psychological things I faced was that everyone I talked to said ‘oh, you’re going to win that.’ The difficulty with that is that that is not how auditions work....I found it very difficult to be the incumbent and have to face the fact that everyone around me was assuming I was the one to beat.” Elizabeth Freimuth’s driven and positive attitude sets the groundwork for her preparation. “If I’m going to take an audition, my goal is to go to win. It’s not just ‘let’s see, throw my hat in the ring.’” With extensive preparation over years of hard work, she prepares by performing several mock auditions daily, knowing on audition day she just has to play it one more time. Thayer immerses herself completely in audition preparation from morning to night, creating a winning mindset. “For six weeks, this is who I am; this is all I’m doing. It’s not like I will never have a life ever again....Every night when I was brushing my teeth I would look at myself and ask ‘Are you one step closer to winning a job today than you were yesterday?’” Vermeulen has created an entire system of training to eliminate the moment of stress at the audition.

We [at Rice] believe that if you have an audition in three months, and you are gearing up for those eight minutes of that first round, that the amount of stress is going to get to be more and more and more. That the stress is going to be like a magnifying glass as you get closer to having to put it all together....I think it’s harder to play at your peak or optimal level if you distill it to making it all about those eight minutes. I know that there are Olympic athletes that do all of that, but I prefer to actually feel like I can play this audition tonight, tomorrow, or three months from now. It is all about developing skills and belief and the details and knowhow so that you can pull that right now and play it...you’re just going to nail it....We have a system where we are cross-referencing every student on every major excerpt and solo. In order to get put on this list, they have to nail it. And there are two more times where when

called upon they have to pull it out and nail it. And if you can do that, you are developing unbelievable belief.

Structured and methodical preparation helps to conquer lists, modifying preparation as they get closer to the audition. Nelsen divides his time in to thirds; in his first third he works on technique and learning the music intimately through study and listening. In his second third he performs for everyone, commenting that this is almost like getting free lessons. In the third period, he locks it in and solidifies what he will do on the day of performance. J.D. Smith creates a daily log to note assess his progress. He also does practice rounds slightly longer and more taxing than expected: “It’s an endurance thing, so I know I have enough to do what they ask....By preparing for the worst, so to speak, I actually feel a little more prepared.” When she first started taking auditions, Denise Tyron split her excerpts into three balanced lists so she did not attempt to cover everything daily. She focused on picking recordings that were middle of the road, and over the first few weeks learned the music well with a metronome and then merged the lists.

In that fourth week when I’m still working with a metronome, I start to turn it off and I start to record myself. When I record myself, if I record myself on Monday night, I won’t listen until Tuesday morning and then I have fresh ears, a fresh brain, and I have forgotten what I was trying to do musically—which usually just ends up being bad rhythm. I take notes as if I was listening to a student, so I stay fairly positive. I think if we keep our mental words positive, I think that really helps the entire process go more smoothly. So I will work on everything I have heard all of Tuesday and most of Wednesday and then Wednesday night comes, and I will record myself again.

Along with many of her colleagues, Tyron spends much of her time doing practice rounds. She emphasizes to choose your audience wisely. “You should pick whatever makes you more nervous, your enemies or your friends.” While she encourages feedback, she prefers general comments at the end to prioritize the main points. Finally, she tapers off playing close to the audition day to stay fresh, especially if she is currently playing with another group. “That my chops are fresh is more important than me feeling technically prepared on the excerpts.”

Vancouver Symphony Orchestra hornist David Haskins focuses on showing a different sound and style for each excerpt, allowing extra-musical inspiration to guide him. “I also tried to come up with a story, image or extra-musical idea that would help me mentally get into the right style or

headspace for each excerpt.” He too agrees that playing for teachers and mentors was essential to his success, especially when he knew the committee was looking for him to take risks in his audition. “I found this step to be somewhat nerve-wracking, but ultimately it helped to build my confidence prior to the audition; I feel that this is the most important part of the process.”

Ultimately, while there are many strategies to divide and conquer excerpt lists, it is essential to find the system that works for you. Spend time woodshedding excerpts that are not up to par and ensure that each excerpt is solid technically and musically. Play for others, look to those who are successful for strategies and help, record frequently, prepare mentally and listen to great recordings.

Was there an excerpt list provided? If not, how did you choose what to prepare?

Since approximately the 1970s, orchestras provide a list of excerpts for the position. Thirty-four of thirty-nine subjects or eighty-seven percent of subjects were given an excerpt list. Otherwise, candidates were responsible for knowing standard literature. Michael Hatfield remembers “You would show up, sit down, and they would put a folder in front of you and start asking for excerpts.” When Richard Graef’s father [flutist for the Chicago Symphony Orchestra] was seeking employment, he experienced early screened auditions in which he impressed the committee with his extensive knowledge. “There was a personnel manager on the side with a huge box of all the rep, and the committee would ask for a piece...and the personnel manager would shuffle through the music, and my dad would play, without music, from memory. And then they would stop and ask for an excerpt...and he would play it, no music. And that’s how he prepared for an audition; he knew all the basic literature. You learned your forty main excerpts, and the rest you went by the seat of your pants.” Graef also thinks the flash helped him win often, because they knew that he did not wait for the music to be produced.

Generally excerpts lists are more specific today, and measure numbers are usually provided. There are some circumstances in recent years where excerpt lists were not provided, though usually for opportunities abroad or summer positions. Roger Kaza explains to play your best excerpts if no

list is provided. Richard King mentions that Cleveland did not have lists until shortly before he joined. By then, lists were generic, merely saying ‘*Siegfried*’ or ‘Tchaikovsky 4.’

Lists are often prepared by the music director, though Nancy Joy says she is always consulted. Ron George was consulted when a nearby orchestra was compiling their audition lists. For reference purposes he looked to a now-closed website entitled “Julia’s Horn Page,” where audition lists from across North America were compiled and made available to all. This resource is now available on Orchestral Horn Excerpts (www.hornexcerpts.org). At Horn Matters (www.hornmatters.com), John Ericson provides a list (and a citation to the extended article published in *the Horn Call*) showing the frequency of excerpts asked for auditions, which can be helpful in determining what to prepare.⁵⁹ Lists are frequently compiled by the horn section. When decided by a committee, lengthy lists and excerpts where the same skills are tested multiple times often arise.

Were copies of the excerpts provided? Were there ever discrepancies between editions that caused issues?

Twenty-three percent of the respondents received full copies of music for auditions. “If you are lucky, the orchestra will send you a list of excerpts that may be asked....(One tip: often the excerpts asked will reflect current repertory of the orchestra. A former first horn of a major US symphony once told me that he got the job in that orchestra by working on its repertoire, and when an audition suddenly came up, he was the only one to have *Symphonia Domestica* down cold).”⁶⁰ Denise Tyron sees students with unusual copies of parts found on orchestra websites. “Some orchestras, especially some smaller orchestras put up a PDF of all the excerpts that they want.” Thirty-seven percent of respondents had cases in which parts with limited availability such as rentals and opera excerpts were provided.

Fifty percent, or ten respondents had situations in which there could have been further clarity had music been provided. While a few of these circumstances involve different editorial

⁵⁹ John Ericson, “A New ICSOM Audition List Survey,” *The Horn Call* 33 (2002), 53-55.

⁶⁰ Agrell and Pugh, “Horn Auditions: United States Orchestras,” 15.

marks such as articulations, dynamics, phrasing, there were also several instances where bar numbers did not align or excerpts were not those delineated. One example commonly cited are the often-interchanged second and third horn parts in Shostakovich's Fifth Symphony, which accommodates the more traditional use of the third horn as the high horn part. This has resulted in eliminations of candidates because of the preparation error. Other issues involve wrong notes, dynamics or articulations, such as in Bruckner's Fourth Symphony or Stravinsky's *Fairy's Kiss*. *Don Quixote* is even known for a wrong note (F#). Julie Thayer reflects on preparing Schoenberg's Chamber Symphony. "I heard someone in the warm-up room playing a different note in one of the quick passages....I asked the proctor....She asked the committee, and they said, 'you can play whatever one you want – now we're aware' [of the discrepancy in notes]....Committees are understanding about these things; they've all been there at some point....No one is going to not hire you because you played an Ab instead of an A natural." Roger Kaza also had difficulties when faced with limited resources: "I once stumbled very badly because of this....I used an excerpt book with a mistake in it....This was long ago, before the internet and all the resources we have now."

Kurt Kellan prefers to use editions provided by the committee: "I always used the ones there, because there were phrasings, markings on them. But I always looked at them first....I was never presented with something where—'holy smokes!'" Denise Tyron adds that the committee is looking at the edition on the stand. "You are going to have non-horn players out there, not knowing that some editions are different." Several subjects instead stress the importance of playing off one's own music. Jeff Nelsen is confident that with his extensive preparation he will know what discrepancies to look for when he sees the list. Elizabeth Freimuth stays true to her preparation: "If they have music on the stand, all I do is make sure that the brackets match....I still perform from my music which is the music I have prepared from. I don't do anything different in the audition than I did in my preparation—nothing. All of my preparation is entirely about preparing the performance and the performance is an exact replica of my preparation."

There are multiple accounts of candidates thrown off when finding their part was in F, instead of the original key, or that the part is marked up by the orchestra. Nicole Cash recollects: “Once I had Brahms 3 on the stand and it was a transposed part...and it did mess me up.” John Ericson reflects a similar experience: “In one audition [I] was badly thrown by an odd edition of the *Brandenburg Concerto*. I am very visual, I want as much as possible to use the actual parts in my preparation. To the *Brandenburg* again, that one I have multiple editions in my files now.”

Regardless of your course of action, Freimuth argues that the difference caused by an editorial discrepancy will not eliminate a candidate. The majority of subjects agree that it is best to play your own copies whenever possible, but to consult the copies provided to confirm bar numbering and musical details. If there is a discrepancy because copies were not provided, consulting the proctor is best. The awareness may avoid changing your performance version.

How did the conductor/orchestra/location of the orchestra play a role in your preparation?

Forty percent of subjects consider the orchestra in question when preparing. Subjects may listen to the orchestra or conductor in question. Recordings guide Jeff Nelsen’s musical decisions; when preparing for top tier orchestra auditions he listens to the orchestra’s recordings as well as those of the conductors presiding over the ensemble. Others consider that an orchestra may not want the same sound as a recording made years prior. There is a popular anecdote of a player listening to a recording of Tchaikovsky’s Fifth Symphony which was dreadfully slow, but in assuming the music director preferred that tempo, he prepared his excerpt similarly. When he finished, the conductor exclaimed to him ‘Why did you play so horrendously slow? It’s just like the old guy and we just got rid of him!’ William Vermeulen emphasizes to be aware of the strengths and weaknesses of the person you’re replacing. “Let’s just say somebody sat in the chair for forty years....You’ve got a first horn player known for being really aggressive when they play, and they retired. The people that were sitting with that person for twenty plus years are sitting on that committee. Now, what do you think they’re going to be overly sensitive to when they’re listening to the auditions? The

aggression. Their immediate reaction will be ‘for God’s sake I just sat next to that for twenty years, I’m not going to do that again.’”

Subjects stress that the most important factors are a great sound, timing, style and intonation, and feel the adaptation is not necessary. As Nicole Cash says, “As long as you’re within the realm of reason, if you play something convincing of your own interpretation, they appreciate it. I’ve never listened to an audition and thought ‘that’s not how we do it here.’”

There are some instances where candidates considered their potential colleagues and sound preferences when preparing: Cash says she attributes different styles of playing to different types of articulations, and takes that into consideration. J.D. Smith agrees: “When I’ve taken auditions at the Met for example, I know they have a very specific way of playing, a specific approach they take to articulations....I was very cognizant to play that way to blend with the section.” Kurt Kellan does not audition for orchestras who play with a different sound; he feels they will not like it nor will he. Elizabeth Freimuth agrees: “I would never change how I played anything for anyone....It’s not bringing my authentic self. Now if I could change myself up in order to win an audition, you’ve won the job wearing a costume. How do you keep the job? Over time, that’s just not authentic, your authentic self will be figured out down the road.” Smith concludes, “If you are trying to alter your sounds to fit to the demands you perceive the orchestra wants, then I think you can lessen the impact of your playing.”

In early auditions John Ericson used several horns to tailor his sound to different orchestras.

I owned two very different double horns (Conn 8D and Yamaha 667) between which I chose depending on which one I thought would be better received by the audition committee. I also had by then acquired a Holton descant for certain excerpts, another key piece in the puzzle. I used the Yamaha and the descant on the Nashville audition I won for example. Even then, I knew the first horn played a Lawson horn (and she had also studied with Verne Reynolds at Eastman), so I did my best to produce a Lawson-like sound and play generally the way he would have liked. Maybe it was over-thinking it all, but I did win that audition.

Julie Thayer and others rely on past experience to strategize their audition approach. She auditioned for Houston after living in the city and working with Vermeulen:

I knew they were going to want to hear power in the right places....I always look at a list in a warm-up room, and in my mind I pick out which are the loudest and softest moments and I make sure to touch both extremes at some point and not get stuck in *mez-zo*-land. At that audition, I felt freedom to play Shosty 5 and make it a true *forte* because I knew that was what they wanted...because I had heard the orchestra play so much; it was a little bit [of] insider information. I try not to think about that kind of stuff too much, but I'm going to use all the information I have.

THE COMMITTEE AND THE CONDUCTOR

Who heard your audition? Was there a committee? If so, do you know how many people were present or their roles in the orchestra?

Eighty nine percent of interview subjects had a committee present at the audition. Of the seven subjects who did not have a committee present, four auditioned before 1970, and one audition was for a non-union orchestra. CBAs clarify audition procedures. “Nepotism and favoritism by conductors ended with the establishment of audition procedures, which guaranteed the participation of musician committees, negotiated into each orchestra’s master agreements in the 1970s.”⁶¹ The makeup of each committee varies depending on the orchestra; many use the brass section, others include principal brass and winds, others are varied. Their makeup and method for determining committee members is ratified in the CBA, several examples of which are found in Appendix C. “Audition committees are generally weighted toward the instrumental family of each vacancy. A typical horn committee will include hornists, perhaps a whole section, and the other brass principals. In addition, though, the concertmaster, principal woodwinds, members or principals of other string sections, assistant conductors and even pianists may all be on this committee.”⁶² Some orchestras leave the decision on who listens to the personnel manager. In Chicago, audition panels of eight members simply change yearly. Panelists sometimes recuse themselves to let more like instruments participate in the process. Unusual circumstances allow for changes in protocol. At one time within the span of a year, Richard Graef explains the Indianapolis Symphony Orchestra hired three horns

⁶¹ Ayer, *More than Meets the Ear*, 144.

⁶² Randy C. Gardner, “Views from the Other Side of the Screen,” *The Horn Call* 30 (2000): 39.

including principal. “It was not until the principal horn sound was established that they hired the rest of the section. Because it was such a recent hire, the principal was present at the audition, but not a voting member—though he was consulted.” Graef delineates another unusual committee: the Honolulu Symphony offered regional auditions because of their distance. Because there were several seats open, the committee was varied. Taped auditions were later played for the horn section.

Julie Thayer concludes that no matter the positions of panel members “You have to remember, a second violin gets one vote—just as much as a section horn player....I have to believe in those kinds of situations that the brass players are leading the discussions, that they know what they are looking for....But you have to remember you’re playing for everyone most of the time.”

Do you know the weight of power of the conductor/music director at your audition? Was (s)he an overriding vote?

In recent decades there was a clear shift of power between the music director and the orchestra, impacting orchestral auditions. The League of American Orchestras states in 1997, “The conductor's role is rooted in the aristocratic tradition of the 18th and 19th centuries. Until recently, the person on the podium was seldom questioned and never challenged. Today, the role is changing dramatically.”⁶³ As Myron Bloom puts it, “my boss, George Szell would have a terrible time in today’s world, he just wouldn’t do it, wouldn’t put up with it unless he was given the control and responsibility for the results.” In his generation the Artistic Director managed the entire sound of the orchestra, which included choosing the members to further his musical concept. John Cerminaro explains the benefits of an autocratic system: “Where that great tyrant of old, the maestro, may have been capable of tyrannies and various errors in judgment, it is unlikely that a lesser or unqualified musician would deliberately be chosen to fill a vacancy. The bottom line of tyranny is protection of the tyrant. A maestro can only accomplish this by improving the level of the orchestra. Like the

⁶³ League of American Orchestras, “Traits and Skills of a Music Director,” Accessed January 7, 2014, <http://www.americanorchestras.org/conducting-artistic-programs/conducting/traits-and-skills-of-a-music-director.html>.

manager of a baseball team, it is in the maestro's best interest to get the strongest players possible and produce winning results."⁶⁴

The role of the committee varies greatly from orchestra to orchestra: to this day some orchestra committees remain merely advisory while others have complete control. John Ericson shares the Nashville Master Agreement which outlines an advisory committee for the final round: "Preliminary auditions shall be in control of the Audition Committee exclusively who shall be charged with the responsibility of determining which candidates to pass along to the finals. Semi-finals may be held and shall be considered part of the preliminary process. Final auditions shall be in control of the Music Director exclusively with the Audition Committee attending in an advisory role." Further examples of voting distribution are found in Appendix C.

Of thirty-three respondents, twelve percent state the committee is completely in charge (or the orchestra has no conductor), thirty-six percent state the committee is merely advisory (though they determine who is eligible for the finals), eighteen percent say the conductor has the right to veto their decision, and twenty-nine percent say their conductor receives between one to five votes.

Subjects delineate issues with fights for control between committee and conductor at an audition; there are conflicts, failed searches and missed opportunities. If the committee advances one sound to the finals, but the conductor has a different vision, searches go unfulfilled. Kurt Kellan remembers, "I got shafted for a couple jobs because the committee wanted me, but the conductor said, nope, I don't want that." On the other hand, Jeff Nelsen was lucky, as the music director at the first audition he won saw in him something that would be beneficial to the group. "[He] brought me into his office and said 'Congratulations, very excited to have you in our orchestra, I just think you must know this, that I vetoed the entire committee, the entire committee wanted the other guy....You're going to come in there and you're going to prove me right with Beethoven 9—that's the first thing you're going to play as fourth horn.'"

⁶⁴ Cerminaro, "The Audition System in America," 36.

The conductor sometimes holds veto power, and these instances are outlined in CBAs. While the director holds anywhere from one vote to half the votes plus one, a veto is sometimes available to the music director if he is adamantly against the choice of the panel. At the Toronto Symphony Orchestra, Gabriel Radford explains that when the committee decision is unanimous, then the music director must appoint their recommendation no matter his opinion. One subject explains why committees fight for so much power: “I think people are a little bit scared of repeating past experiences with the Dutoits and Reiners, and maestros who have complete control and make other’s lives a living hell. Very few orchestras let the conductor put their stamp on the orchestra.” Graef explains that this was an advantage for musicians with strong-willed music directors. “It wasn’t just that the orchestra committees got power...the problem is, that went hand in hand with the hiring and firing process, and it protected the players from being fired by the music director.” Committees also feel strongly that their say should be respected. Nicole Cash notes “Audition committees do not always necessarily agree with the music director on what they are looking for, and if they are there for only one round at a time, the committee tries to retain as much control as possible...especially because they sit next to them every day.” Conductors work with them from afar a few weeks out of each season, and often only hear the candidates at the end of the audition, potentially not hearing the whole picture.

Discord arises when a conductor manipulates short-term situations: “There are plenty of examples of players in one orchestra taking a leave of absence, whereupon the conductor brings in a substitutes from the other orchestra [which (she) is music director for]. If the person taking leave departs permanently, the substitute is frequently promoted to semi-final or final rounds without much consultation, and, if the conductor is given such power and is so inclined, it is unlikely that any other auditionee will receive a fair shake, no matter what the other musicians think.”⁶⁵

In most cases where there are good relationships between the artistic director and the musicians, the artistic director will look to the section when rendering their final decision. Kurt

⁶⁵ Jeffrey L. Snedecker, “the Maestro Paradox,” *The Horn Call*, 30 (2000): 37.

Kellan found his opinion as principal horn had different weight depending on the music director at the time. “Graef—he was great; he would look at me and say ‘what do you want?’ I talked him into hiring some people. Bernardi, I would pull him off into a corner and say ‘maestro, what do you think?’....You can kind of manipulate them if they’re not quite sure.” Martin Limoges says, “What I’ve seen over thirty years is the conductors are listening more to the horn players....They are...saying ‘what do you want? You’re going to play with that person.’” Music Directors generally respect the wishes of the committee; subjects rarely see the music director go against the committee’s recommendation. The committee often defers to the horn section too, though one subject saw this as a disadvantage. “If the horn section won’t vote for you, the rest won’t vote for you—the other musicians put stock in the horn player’s votes. What that does is makes each section unique, and that’s the opposite of what you want in an orchestra.” When there is argument, parties try to find compromise. Richard Graef explains: “No committee in their right mind would hire somebody and put them in that position when the music director said ‘no I don’t want that person’....What [also] happens sometimes is that the music director changes their vote. For most wind and brass players, when the maestro has a disagreement in finals from brass members, usually the brass players are quick to speak up and outline why they would prefer not to hire that candidate.”

An important factor to consider is how discussion during final rounds potentially affects the outcome. Roger Kaza explains: “In earlier rounds [discussion] is usually forbidden. The committee votes by secret ballot. Only in the case of a tie or close vote do they ask for a “hear again” or revote. Only at the very end, when it is down to a handful of finalists, is there any discussion. This can get tricky as there are often strong opinions.” Graef elaborates that committee members may be hesitant to speak and fairness may be compromised if the music director speaks emphatically of one candidate before others get a chance to voice their opinions. The Indianapolis Symphony instilled a straw vote in the finals to accommodate the unscreened finals and for when current members were auditioning. After an initial vote without any bearing on final results, the committee and director see where preferences lie before beginning discussions. “The whole committee feels empowered

because they know they [aren't alone]....Then if you voted for two and you're the only one that voted for two, you don't have to tell anybody, but...then the playing field gets more leveled....However, we've had some pretty even auditions between a couple candidates....Often I've seen music directors change their minds at that point, and they say 'well I voted for this, but I had a really hard time.'"

Ultimately the committee and music director do as much as possible to maintain fairness and neutrality, truly trying to find the best candidate for the position. While there may be disagreements, today they are less frequent than one might think. Power struggles encroach on auditions, but ultimately committees want someone that they feel they can work well with and will improve the sound of the orchestra. Finally, it is important to remember that the committee members serve as advisors and are only responsible for a recommendation to management, who ultimately offers employment.

Did the roles and numbers on the committee change between rounds?

Committees stay consistent throughout auditions. For most major orchestras, the music directors are not present until the semi-finals or finals. In the Boston Symphony Orchestra, the music director often misses auditions, causing upset within the orchestra. His absence is due largely to his employment with two other major orchestras. James Levine, having only attended two of sixteen auditions since 2002 lets the committee decide in his absence. He maintains control when present. "Every other major orchestra—save for the Met's, still led by Levine—requires the music director to be involved for a player to win an audition."⁶⁶

The conductor may be present at all rounds of the audition. In earlier single round auditions, the conductor was always present. Roger Kaza and Nicole Cash state that in long preliminary rounds there is sometimes some turnover in a panel, though rare. Former Florida and Cincinnati Symphony

⁶⁶ Edgers, "6 Minutes to Shine."

Orchestra hornist Gene Berger speculates that though the panel could remain the same, they could become more judgmental over time. Kurt Kellan explains in his last few years at the Calgary Philharmonic that he had the horns listen to the first round alone so that they could pre-select who they wanted the rest of the committee to hear. “I always felt that was the way to do it; I got so tired of the woodwinds saying ‘oh (he) missed a note, he’s not acceptable’, but I’m going, ‘come on it is one note, look what they did with the excerpt! It was gorgeous, they came back, and they recovered!’ They didn’t get that. And the contract said first round, no conversation, just vote....So, we just had the horns there, and of course we yapped! It was great! And we got who WE wanted to hear again.”

Several interview subjects point out that for some major orchestras (such as Cincinnati and Dallas Symphonies) there are two separate committees and the preliminary round is held in two rooms concurrently. This poses a number of issues, including distribution of horn players. Elizabeth Freimuth explains “At least in Cincinnati, you have to have someone from the section in each room, and if there is a position open, there are five of us to divvy up.” They ensure if principal horn is in one room, a principal brass is in the other. An unnamed subject felt that the split wasn’t even for their audition: “In Milwaukee, there was a divided first round, and unfortunately the way it worked...one set liked Chicago-style playing, the other did not. So if you were in the wrong room, you were screwed.” There are also complaints of one room being more lenient in advancing candidates. William Vermeulen states, “I really hate it. I think there’s no way for quality computing. Because committees can develop their own personalities and rooms have their own specifics.” Freimuth encountered a disadvantage experienced by many: for her audition at the Colorado Symphony, there were three rooms used for the preliminary round and she played in a hallway. Luckily, this is not as frequent an issue for horn players as the number of applicants is lower though it occurs in some army jobs and major auditions. Instruments like flute and violin are frequently subject to multiple rooms. If too many horns are invited to audition or to play in one day, the length of the audition may have diminishing returns on its efficacy. Violist Robert Levine explains making the best of a situation: “The committees essentially provide the same standards. You’re never going

to have a situation where one person doesn't get out of a committee where they would have easily passed on by another one.⁶⁷ In these situations, Jeff Nelsen and others agree that there is no option but to play your best and surrender to factors out of your control. "You have to make the decision easy for them. Not be discussable, be so amazing that it doesn't matter." Freimuth simply says, "You have to trust your colleagues at some point."

In your opinion, has the shifting nomadic role of the conductor (working for several orchestras at once) impacted auditions?

The nurturing role of a music director living in a city and fostering a sound affects orchestras and their auditions. Auditions remain unchanged by transient music directors other than candidates being less likely to defer from taking an audition because their sound does not match. Richard Todd elaborates: "My real complaint about the audition system, about where it is now, what has been lost in the mix, is a regional identity of sound in the orchestra....I worked under the very last music director that was alive and living in the city where he conducted. That was Maurice Abravanel and the Utah Symphony." Because of the frequency of travel for top tier conductors, Richard Graef feels that the smaller and medium sized orchestras are more malleable to the influences of a conductor nowadays. There is less of an identity without the conductor present, and with smaller orchestras the conductor is there for all of their concerts (though it may only be a dozen), where in larger orchestras, they might only see their conductor a handful of times.

Robert Levine explains "our biggest problem with that is scheduling because she is on the finals for all our auditions." He clarifies that there are no issues in artistic decisions, as "the music director will be on all the rounds so there is consistency there."⁶⁸ Scheduling continues to be an issue in trial periods as the candidates need to play when the music director is conducting, which means trials are sometimes months apart. Denise Tyron explains, "In Philly here there were three months

⁶⁷ Robert Levine, "Inside the Audition Process," March 18, 2013, Accessed January 7, 2014, <http://www.polyphonic.org/webinar/inside-the-audition-process/>.

⁶⁸ Ibid.

between when I “won the audition” and my trial week because we had to wait for the artistic director to be in town and for me to come in.”

Harold Meek feels that there are bigger sacrifices because of the inaccessibility to conductors.

When I was a fifteen-year-old student in Pittsburgh, my horn teacher, August Fischer, advised me to play an audition for any conductor who would hear me. This was to be for the experience of a one-to-one meeting and its critical reaction from the conductor right on the spot....Young people today miss this experience. All music is poorer because of it. In the early days, a player could play for a conductor even if there were no vacancies at the moment and be told that they would be kept in mind and advised when one occurred; and most conductors kept their word.⁶⁹

There is a missed learning opportunity by having less access to conductors, and less time working with them on creating sound and a musical vision. We see the greater musical context through the conductor, and our job is to follow their interpretation; a skill that needs to be cultivated and developed. If they focus on creating their orchestra’s sound and are more available to shape players there could be a stronger generation of players arising.

Were you aware of any relationships between musicians, management and union that played into the audition process?

While there are tensions in every orchestra and discord between management, musicians and unions, auditions are usually held above the political fray. Roger Kaza explains “the union often sends a token rep to observe the audition, in case there are ever issues or complaints. In our case, he actually is one of the ballot counters. But in general he does not participate.” One anonymous subject notices internal struggle on committees and feels that relationships are intensified in these situations. He was once harassed on excerpt selection from committee members because of personal tensions and has witnessed the director polling panelists to aid decision-making. “When it’s not always clear cut, and there is discussion and conductors are polling, that’s where things may go bad, and it’s tough to see who has the power....In my opinion, relationships are the number one issue, overriding difficulty in orchestras.” Discord can arise between the music director and the committee and can affect the outcome.

⁶⁹ Meek, *Horn and Conductor*, 18.

At its worst, the committee-maestro method degenerates into trench warfare: committees deliberately preventing their music director from hearing someone they fear might be chosen over their wishes, and music directors rejecting anyone the committee favors over his own kind of player. Such standoffs continue ad nauseum, with tedious delays, excessive captive time for everybody, ever new rounds of auditions and much rancor until a compromise candidate can finally be determined. The cost to scores of rejected candidates in disappointment, futile months of preparation, wasted airfares and hotel bills is disgraceful beyond words.⁷⁰

William Vermeulen agrees that committees may vote through fewer finalists to control the outcome.

As the music director gets more power, fewer and fewer candidates are making it to the finals. Final pools of two, one, sometimes none....Especially if it's an antagonistic relationship with the music director—it's to prevent the music director from hiring somebody that the committee isn't comfortable with....They are trying to do it [take away power] through committees, but it's not working....The only way the musicians have found to have their checks and balances are basically taking away their options of people to hire. If there is no one to listen to in the finals, there is no one to hire....If candidates are getting pissed off about it, well they should! They have to understand it's a very dicey political dance going on.

John Cerminaro explains that eliminating the maestro's power does not always remedy the situation. "Squabbling between rival factions within a committee leads to the same sort of impasse that can only be remedied by a compromise candidate....Naturally, there is always the happy occasion of a brilliant auditionee recognized and accepted by all, but today this tends to be the exception rather than the rule."⁷¹

There are circumstances where situations are mishandled; Laurie Matiation auditioned for her job twice with the Calgary Philharmonic as they advertised for a third horn, but by the time the audition was held there were two openings. They offered her an opportunity while there to audition for both positions. She performed the fourth horn excerpts that were presented to her and was hired. Others complained that a low horn advertisement could have attracted different candidates. She explains "they came back to me and said I didn't get the job and I would have to audition again....They paid for my flight to come back because they realized they had wronged me, so I had to re-audition, and there was still a screen and all of that, and I still got the job."

⁷⁰ Cerminaro, "The Audition System in America," 35.

⁷¹ Ibid, 36.

The most serious instance described occurred for a mid-sized orchestra principal horn audition. The anonymous candidate was approached outside the audition and told that they were illegal and unfair. The candidate mentioned it to the executive director who investigated and was ultimately appointed principal horn. He later found out the previous chair-holder was fired for artistic insufficiency. "Sometime in the second season I was informed that the person who had lost his job had not only sued the orchestra for illegal firing, but was due not to insufficiency, but union organization, because he was the head of the union activities....We went through this whole process...and the mediator said that he was basically a pawn and has no standing....After negotiating, [the former hornist] settled for the opportunity to re-audition for the seat." A union member himself, the subject expresses frustration that through union mediation, an audition-which was completely unrelated to the union-based grievances of the lawsuit- was the solution. For his entire third season with the orchestra, the interviewee alternated concerts in a yearlong re-audition with the previous hornist. The interviewee was the ultimate winner, but feels it should never have happened that way. While he could have complained about the stressful format, he could only sue after the fact if the audition had a different outcome.

Were you aware of any interpersonal relationships between members of the committee and auditioning hornists that impacted results?

Committees strive to keep auditions fair. There are three main instances where relationships potentially affect audition outcomes: familial and spousal relations, current orchestra members or regular substitutes auditioning, or friends of the orchestra members or artistic director.

The first conflict involves family members and spouses, a common occurrence in orchestral auditions. One subject believes that at a major orchestra they were trying to track players between rounds, possibly to hire a family member. There were several invited semi-finalists and finalists from the orchestra that performed as well as those that made it through the rounds. When a non-family member won a two-week trial, he was dismissed afterward because of artistic reasons--yet he was never told to alter his musical choices. They later hired the family member, a fact that did not go

unnoticed. Julie Yager successfully auditioned for an orchestra where her father was a member of the brass section. In her case, her father was recused from the audition committee, and she made it through two screened rounds before the screen was removed. Though she had previously subbed with the orchestra, the music director did not know her, and she did not let the familiar faces phase her, staying focused on the performance. The CBAs of most orchestras now ask spouses and family members to recuse themselves in these situations (Appendix C). One anonymous subject feels that this creates a flag. “There is a catch-all. If they know somebody is going to audition, even if it’s behind a screen, and they don’t want them, they just vote no for everybody. That’s what they did to my [family member]....They knew the moment I took myself off the audition committee that [they were] auditioning, and there were enough people that for whatever reason didn’t want [that person]. The word was...it was very personal, against me. As it turned out, it was best for [the family member], best for our family that [that person] did not play.”

One subject also notes that while the spouse or family member may recuse themselves, there are always several others that know the candidate socially or artistically and remain on the panel. While there is an attempt to remain neutral, unless a screen is maintained until the very end, some of these relationships can impact the audition’s outcome.

When current orchestra members or regular substitutes audition, the screen usually stays up to protect the candidate and the committee. Richard Graef explains that screens help maintain relationships within the section regardless of the audition’s outcome. “What’s hard is not doing the ethical thing, but the aftermath, and sitting next to the person the next day and saying ‘no hard feelings.’ Which is why we keep the screen up now.” Nicole Cash says “for my audition they had a screened final and an unscreened super final, because a section member was taking the audition, and whenever an orchestra member is taking an audition, they have to have a screened final round.” Richard King feels that it is often a disadvantage to be a current section member auditioning without a screen: “Honestly it’s much more difficult to get a job from within a section, because you know everybody. You’ve got twenty minutes to fool them all otherwise. They’ve heard you at your best

and they've heard you at your worst which is harder because you've had more of a chance to step in it." Roger Kaza explains that favoritism is difficult to pull off, though there can be some unconscious tendency for leniency. "If you see someone you know and like, you may listen a bit more sympathetically to them. This is just human nature, and I'm sure it has influenced the outcome of auditions."

John Cerminaro explains that self-conscious musicians may end up picking a known entity for their own feelings of safety.

Seldom are local orchestra members motivated to accept a tremendous new outside player into their midst, one who might later threaten the group's own security. They prefer a familiar face or one of those "safety first" types who will fit into the character of protectionism....The group is always threatened by the acquisition of a new player potentially greater than themselves. Incompetence can be exposed, salaries affected, raw nerves opened, and jobs lost, all because someone joins the orchestra who threatens to impose a new standard of excellence....I never felt intimidated by a conductor in my life. Meddling committees are another story.⁷²

In extreme cases, section members may sway results to further themselves. One subject once had an audition so successful the panel applauded him mid-audition. In the end, he didn't get hired. When asked, the committee said it was his sound, but they couldn't explain. The subject later found out that a section member wanted the job but did not have time to prepare and was instead a panelist. He convinced the committee not to hire so that he could attend the international round.

In Los Angeles, cell phones are taken from committee members to ensure no candidate finds out the list early or is identified. When a student or friend is auditioning, protocol is less clearly delineated in the CBAs. When the screen disappeared in Houston a few years ago, the five finalists were all students of William Vermeulen. "We had no idea....I'm supposed to vote for one of them but I'm invested in all of them. So I offered to recuse myself in the finals because I said 'I could tell you my history with these people, I can tell you what I think, but I can't promise you that I'm being one hundred percent impartial because I am so invested in these people.'"

⁷² Cerminaro, "The Audition System in America," 36.

While we perceive potential injustices in rare instances, orchestra members strive to keep auditions fair. They want the best musician, and they want to sit next to that person knowing they fairly won the seat. If a current member does not win, panelists embrace the protection of the screen and the ability to explain that there were better applicants that day and that personal issues are irrelevant. While feelings may subconsciously affect decisions, there is an intention of objectivity.

THE AUDITION

How many rounds took place?

For seventy-two percent of thirty-two respondents, three rounds of auditions are common. In small, per-service orchestras and auditions before the 1960s, it is not uncommon to see single rounds; twenty-two percent won their job in only one round. While three rounds are expected, the audition sometimes finishes before then. After Jeff Nelsen's second round for a one-year position with the Montreal Symphony Orchestra, he says "I remember this moment... 'number twenty-five,' and I stood up slowly and I was waiting for them to call other numbers, and I said 'go on to the next round?'" and [the proctor] said 'no, you win!'" Sixteen percent won their auditions in two rounds; because Cleveland only invites twenty-five horns, they only hold two. The CBA for Symphony Nova Scotia (Appendix C) specifies two rounds due to small candidate pools. For other auditions there are super-finals, experienced by nineteen percent of subjects. These occur because there are current orchestra members in the screened final or the committee wants to hear section playing or they wish hold a round in addition to what was already heard. Denise Tyron explains "The one Boston audition...we did one round of finals, and then another where three people got cut down to two people, so we did a super final, but I think we did that super final two or three times—we just kept playing the same two pieces over and over again, I guess it just wasn't what they wanted to hear. It was very taxing mentally and physically." Super-finals may also involve a trial week. Additionally, there can be many rounds in the final round; Nelsen remembers playing head to head on stage with

another candidate, while committees may ask candidates to return for section playing or to try new material or interpretations.

Were you advanced past the first round because of prior experience?

It is increasingly common for candidates to be to be advanced to the semi-final or final round without playing the preliminary auditions; forty-five percent of twenty-nine respondents were automatically advanced, two straight to the finals. For the Indianapolis Symphony, only current members can be advanced to finals. Other candidates with strong résumés may be invited to semi-finals only. They usually have significant orchestral experience at a similar level or a previously established relationship with the orchestra. Orchestras Canada blogger David Bourque admonishes music for being a rare profession which does not factor experience as a major element of the hiring process. “A player...may get advanced to the second round....That is the sole nod to their valuable experience. How is that remotely adequate, and how does that demonstrate this candidate’s experience? Would you not think that someone who has played major repertoire in an orchestra has something to offer that is not identified in the current audition process?”⁷³ Many subjects who won jobs in the last decade describe having to play every round early in their career, but not having to do so for their most recent auditions. Michael Hatfield says “The only time that would happen in my day, twenty or thirty years ago, was when you were subbing with the orchestra, or you were such a big name that they couldn’t turn you down.” Some candidates feel this provides its own set of challenges, missing the opportunity to “warm up” in the early rounds, and starting instead with a taxing final round. Richard Graef outlines one scenario in which the pre-advanced candidates are given the opportunity to play the preliminary round without risking elimination. “What will often happen in a round is that two people will be advanced by votes and the personnel manager will announce that three are advancing.” Roger Kaza says “I know of one orchestra that makes even re-

⁷³ David Bourque, “Thoughts on the Orchestral Audition,” The Organization of Canadian Symphony Musicians, Accessed January 7, 2014, <http://ocsm-omosc.org/index.php/news/62-david-bourque>.

auditioning *former members* to play prelims!” Denise Tyron explains that in some orchestras like Detroit only the personnel manager evaluates résumés, while in Boston the committee decides who advances. “For Boston, twice I got advanced to the semis, and once I got advanced to the prelims, and I had the same job the whole time. And I thought, what is different here? And they just said its different committees, and different committees make different calls.” Success in earlier auditions for that same orchestra also meant advancement to finals for later auditions.

Many candidates explain that it is to the player’s and the orchestra’s advantage to allow automatic advancing. As Nicole Cash explains, “it’s hard to get away for three days for anyone that is already in a major orchestra.” Richard Seraphinoff argues that the orchestra could potentially lose their most qualified applicants before they had a chance to really play. “If you already have a job and are qualified...why wouldn’t [they] have him skip the first round? Because there is every chance that he could miss a few notes and get skipped out on the first round.” Michael Hatfield explains that one of his students almost left an audition because in his preliminary round he was against a ‘living legend.’ However, while he was intimidating for others, the legend did not make it through the first round. Automatic advancing gives musicians recognition for their prior success. “Orchestras should be flexible in immediately advancing people to semis: using personal knowledge, track record, recommendation, etc....In the London Symphony, players can get invited for a trial period for positions if they are known, and subsequently can be appointed to the position. What is the best way to tell if one is fit for the job? By doing the job.”⁷⁴

Finally, automatic advancing also happens mid-audition: Richard Graef was advanced through from prelims to finals in Indianapolis because he received so many votes in the first round.

How many excerpts were asked per round?

⁷⁴ Michael Becker, “The Trouble with Auditions,” *Jay Friedman Articles* August 11 2006, Accessed January 7, 2014, http://www.jayfriedman.net/articles/trouble_with_auditions.

Definitive answers on number of excerpts per round is unclear, as subjects do not always remember specifics. However there are a few trends.

The first trend is the abbreviated first round; for example the Kitchener-Waterloo Symphony's recent third horn audition first round took about three minutes. Lisa Conway had a similar experience auditioning for her first job with the Vancouver Symphony Orchestra. "I have usually found that preliminary rounds are quite short....The first round...[had] three excerpts on it, and one of them was Beethoven 3 that takes ten seconds to play—it was three minutes or something like that....I remember talking to the principal horn when I was already in the orchestra, and he [said] 'yeah, that was a dumb idea; everyone did so poorly on that first round.'"

The next trend for the first round is to have a 'warm-up solo' and a few excerpts. Richard King says, "We are obliged to hear a solo [brief] and two excerpts and at least fifty percent of the people are cut after that." Martin Limoges feels that the position of the solo often depends on attendance: "When you have ten people, you can play the concerto first round. When you have thirty, you can wait until the second round, narrow it down a little." J.D. Smith says solos are often a warm-up, but he has noticed them occurring in a later round in the last ten to fifteen years.

The first round may instead have several excerpts and a standard cut-off point if the candidate is not satisfactory. Seventeen subjects recall four to six excerpts as typical playing. The recent Toronto Symphony Orchestra second horn audition had seven excerpts and a solo in the preliminary round. Most candidates were cut after fourth excerpt, and many orchestras use a similar format. Candidates surpassing the cut-off point are usually being considered for the next round. Andrew McAfee says, "We usually asked no more than five excerpts per round. We usually let every person play at least three, but you can usually tell in the first fifteen seconds whether you want them or not....I've been at auditions where they would nix you after the first excerpt, but I would give each person their five minutes."

Preliminary rounds since the 1970's are generally less than ten minutes, though there are exceptions to this: for first rounds of Calgary Philharmonic and Philadelphia Orchestra, Kurt Kellan

played for roughly a half hour. For semi-final rounds, lists are often longer and more extensive. It is not uncommon to play the solo in this round, as well as more challenging excerpts.

The final round is where there is the most variation, and they can be extreme. Seven candidates remember final rounds holding more than seven excerpts and lasting as long as forty-five minutes. Denise Tyron explains a typical final round: “Most final rounds are going to be around the thirty minute length of playing time and that’s usually because they are asking you to do some things differently, and trying some different things out, maybe playing with the section, so there are people coming off and on. But it can go anywhere from thirty to forty-five minutes in a final round.” Kurt Kellan says, “The longest I played was Indianapolis, three rounds. I played an hour and a half, then played (a rehearsal of) Tchaikovsky’s 5th.” Lisa Conway explains that her fourth horn audition in Boston was extreme, with two finalists going back and forth late into the night. She performed ensemble rounds, long solo rounds and they finally asked her and the other finalist to return to Boston a few months later as they couldn’t make a decision. “[The other candidate] had a job in L.A., I was in Vancouver. The whole committee had to reconvene: it was months before we could come back because of people’s schedules and stuff. They flew us back to Boston, they put us in a hotel - and then we played another ensemble round. I swear each of us played for ten minutes, and they said, ‘we’re not hiring either of you’....I think that was the longest round—that kind of lasted for months!” Jeff Nelsen also had an unusual audition when he and another finalist remained for the fourth horn position in Los Angeles. “I think we had three or four final rounds, and I remember...seeing guys bringing down chairs saying ‘oh they are going to have them play off, we haven’t seen this since whoever’s time.’ So they put us both on stage and we took turns, they had us each play something back and forth between each other, no screen.”

Tyron explains that no matter the length or format of the audition, it is all about focus and being ready for anything. “When I won the audition for Philly, I did a semi-final round and two rounds of finals, that took twelve and a half hours....How to be prepared and how to stay within

yourself, I think that if people can figure that out, they will be far ahead of anyone else in the field....The person that maintains their composure will have a big leg up.”

Was a solo asked and was an accompanist provided?

Solos are asked in almost every audition, and can be requested in any round, though their weight varies depending on the orchestra. Dale Clevenger points out “In America we go more for excerpts, in Europe they go more for solos.” Eighty-three percent of thirty-four respondents performed a solo in their audition: nine specified performing it in the first round, while eight performed it in the semi-finals and six in the finals. While Mozart concerti are most common (the second and fourth concerti for high horn, or second through fourth for low horn), Strauss’ First Concerto is also standard. “The first part of the audition will be the playing of a solo work. This invariably means a Mozart or Strauss concerto (occasionally the Beethoven Sonata is played); sometimes one of each.”⁷⁵ In 1983, solos were less specified and the types of solos varied a little to today’s standards: “A solo work is often required—one of the Mozart or Strauss concerti or the Beethoven Sonata is usually acceptable for this purpose.”⁷⁶ While the Beethoven Sonata was previously common, today it is not asked, but in its stead Bach Cello Suites are increasingly standard for low horns. Julie Thayer recounts “In the Houston audition I took, one solo was a Rochut trombone etude and another was Bach—it’s not always Mozart.” Clevenger feels that Mozart can be very telling: “When you hear Mozart, you really hear everything: your musicality, your technique right away. And rhythm and style and sound and effect. If somebody really plays Mozart, you’re going to be really interested in him.”

Accompaniment is not standard, but can be expected at many of the larger orchestras; fifty percent of thirty respondents played with a pianist. Accompaniment is most often reserved for the finals and if the orchestral pianist is used, the candidates are either given a minute to discuss tempi or a very short rehearsal. Lisa Conway almost always had to play a solo, but was only provided a pianist

⁷⁵ Agrell, and Pugh, “Horn Auditions,” 14.

⁷⁶ Brian Thomas and Seth Orgel, “Auditioning for a Horn Position in the United States,” *The Horn Call* 13 (1983): 56.

twice—in Cincinnati with rehearsal and in San Francisco without. In Julie Thayer's Chicago Lyric audition, she played one movement of Mozart with accompaniment in each round. Gene Berger only remembers playing with an accompanist in three of his approximately seventy auditions. For John Ericson, "only one audition of the ca. thirty-five I took provided a pianist. That time the solo was in the second round." William Vermeulen explains how trends in solos are changing: "More and more these days the big orchestras aren't asking the solos in the first round, they are waiting until the finals, with accompaniment, usually with the staff pianist. That way the music conductor can hear a Mozart concerto or whatever. We usually have two solos and we'll ask one in the first round and one in the finals."

The solo is sometimes weighted less in a section audition. Fourth hornist Howard Wall says, "As far as the solo piece goes (if there is one), for second and third positions, I don't hold all that much stock in it. By that, I mean that I'd much rather that a candidate play a bad solo, and great excerpts than great solo and bad excerpts. For the first horn, of course I want to hear a pretty good solo, but to me the excerpts are more important."⁷⁷ David Bourque agrees: "In what business does the interview/audition process have so little to do with the actual job (i.e. "playing alone" versus "in a section"; flexibility in tuning, balance, blend; when was the last time a second player played the Mozart concerto with their orchestra)?"⁷⁸ Another says, "Some people weight the solo pretty high during auditions, some don't...it's almost a throwaway for me. It shows your musicality, but it also shows you something they've been playing for ten years. It should be perfect." Julie Thayer suggests for low horns the solo shows another skill set that the excerpts do not test. Andrew McAfee argues their redundancy. "I cut that practice because I thought it was unnecessary....It just became about time and efficiency. We wanted to be able to invite more people to audition, and having that extra sixty seconds on every player would cut off five to ten people at the end of the day."

⁷⁷ Howard Wall, "Views from the Other Side of the Screen," *The Horn Call* 30 (2000): 41.

⁷⁸ Bourque, "Thoughts on the Orchestral Audition."

When considering solos and even particular excerpts, some question why certain practices have become so standard, when they are not commonly used job skills. Richard Graef suggests that even having the fourth horn solo from Beethoven 9 is not necessary for fourth horn auditions, as it is such a small part of what that player does – and (s)he often does not perform it. When choosing excerpts and a solo, all aspects of horn playing should be covered and the player must have the opportunity to display their talents. Audition lists can also be condensed to streamline the process. I argue that an accompanied solo in the finals could be beneficial to demonstrate the applicant's musical taste along with their ability to play with other musicians if section playing is not employed.

Was there sight-reading? Was it from audition pieces or otherwise?

Sight-reading is another debated aspect to auditions. As Dale Clevenger argues, “sight-reading is next to useless. If you have somebody who is talented and intelligent...they will go to the library and they will work it out. We never sight-read.” However, it is often used to test experience without listing the entire orchestral repertory. One subject remembers sight-reading securing his job. “[The conductor] brought over a Strauss score in 6/8 horn in D horn full of accidentals and *allegro*....So I took a deep breath and got through it, and he asked ‘have you seen that before?’ and I thought, ‘my God I must have done it!’” It may also be used if the committee feels there are questions in your playing. Regardless, for eighty-five percent of twenty-seven respondents, sight-reading was part of one of their auditions. Gabriel Radford's third horn win happened while sight-reading. “I won my audition by a first horn excerpt that wasn't even on the list....The conductor said ‘do you know the solo from the last movement of Brahms 1? It's a first horn solo’....I said ‘I don't care, I'll play it,’ and I nailed it....The excerpt that actually won me the job was one I hadn't played in years.”

Excerpts asked are often standard excerpts or parts of the symphonies that were not listed. Forty-three percent of subjects played standard repertoire, while twenty-seven percent remember unusual excerpts. One person played duets, while four sight-read during section playing. John Ericson remembers reading mostly standard excerpts, including Shostakovich 5. “On one audition

though, in the finals, I had a nightmare. I was standing “on deck” and I could hear sight-reading being played that I did not at all recognize. It was from works they were playing on an upcoming concert, chosen by the Music Director (of course) as sight-reading.” Kurt Kellan says “one time in Louisville they gave me the first horn part to the third act of *Meistersinger*. . . It wasn’t fun, but luckily I had studied it!” For Richard Graef, “they [the Indianapolis Symphony Orchestra] asked really weird sight-reading like Britten *Young Person’s Guide to the Orchestra* and stuff. I played it slow and okay and the conductor came up on stage, and said, “My dear, that’s very nice, but that’s not the tempo.” So I played it again, fine.” His initial slow tempo gave him an advantage when playing it to speed on the next try. Gene Berger recounts sight-reading in a final for a small orchestra an arrangement of a technical opera aria that was not horn literature. He also had extensive sight-reading in Phoenix including the *Cowboys Overture*. In other situations, Kellan says there was some room for flexibility: “When I got to the final round in Milwaukee there were two of us, and . . . he pulls out the excerpt book, the Pottag Book One and said ok, *Rondino*, Beethoven. Well I said ‘I don’t know that, but I do know the Eighth Symphony’. So we did the Eighth Symphony! And then the other guy had to do the Eighth Symphony!”

When considering an ideal format for auditions, Hans Pizka offers sound advice.

The final round could have some sight-reading. One might use the argument “but the other candidate had a chance before to play this piece.” This argument is not valid. . . . If one has prepared well and is experienced for a certain position he or she will not have any problem. If candidates cannot sight-read and need to “hammer-in” everything, well, these candidates are not suitable for an orchestra job. But, dear colleagues on the audition committees, please avoid laying traps. An audition should present the candidates and potential future colleagues at their best, so traps do not add anything good.⁷⁹

Was the audition screened? Was other protocol in effect to ensure neutrality?

The ratification of Collective Bargaining Agreements in the 1970s and the American Symphony Orchestra League recommendation of audition protocol reformed many audition

⁷⁹ Hans Pizka, “Auditions – or Maximum Stress?” *The Horn Call* 30 (2000), 38.

procedures. The first screens were used in Boston and St. Louis in the early 1970s.⁸⁰ Screens are now used for at least one round, walkways are carpeted to protect gender identity and candidates are identified by number and known only to the proctor who is the liaison between committee and candidate. They have reduced biases based on relationships, gender, ethnicity and reputation. “According to a study published in the 2001 September-November issue of the *American Economic Review*, which called it the “democratization of the hiring process,” the data showed that blind auditions increased by fifty percent the probability that a woman would advance from the preliminary round.”⁸¹ James Decker says “A lot of the European conductors don’t want women in the brass section” and, in his view, these procedures keep hiring fair and gender neutral.

Each symphony has its own standard procedure for audition screening. The Toronto Symphony Orchestra went from screening preliminary rounds to only an unscreened final. In Cincinnati and Indianapolis, the screen stays up for the finals. No screens are used for videotaped auditions for the Honolulu Symphony. Of thirty-five respondents, seventy-seven percent played a screened audition; twenty-nine percent clarify the screen was eliminated for the finals, and six percent played behind a screen until the very end. Richard King notes that five years ago the Cleveland Orchestra was told that they were the only orchestra without a screen and with a director present for all rounds. “Now, one vote from anybody on the committee—and it is an anonymous vote—will get you through to the next round. It’s pretty harsh though when you realize when you didn’t get to the next round and you realize that nobody voted for you. Now there is a screen, first round only.”

Lisa Conway and others experienced unusual rounds for the Montreal Symphony as they keep the screen up the entire time to maintain neutrality. “That actually had an ensemble round with a screen still up. We had me on one side of the screen, and my bell was facing the screen, and the rest of the section was sitting there next to me, and they had Nagano, the music director there, literally with a blindfold on, standing at a spot where we could both see him.” When considering this

⁸⁰ Kahn, “Auditions.”

⁸¹ Ayer, *More than Meets the Ear*, 144-45.

strategy, Roger Kaza says “a paper bag over their head would be easier.” Maintaining anonymity sacrifices many elements that make music-making so special. Richard Graef agrees that direct interaction with the music director is lost in the effort to stay unbiased. “They spent twenty minutes working with me on all the things they wanted, so often you see...are they malleable, can they take direction?...I’ve been on a lot of committees here and I’ve never seen a reason why we would have needed a screen in the finals....You lose seeing how they are going to do in the job.”

Candidates express concern that a bad audition without anonymity may affect their reputation. Kurt Kellan explains that when two positions were open for the Philadelphia Orchestra in 1975-1976, the preliminary rounds caused embarrassment for many hornists; the orchestra heard hundreds of people over a few months. “All you got was a list at the end...and it had everybody’s names on it...and a check beside who they wanted....It caused a fire because there were some heavy hitters on there who did not make the cut. And there were some big names, and I was thinking—they want me to come back? These guys are much better than me!”

Orchestras also consider perception: they want to safely state that they picked the best candidate for the job without external influence. They also want to protect themselves with known candidates. Richard King explains they used a screen when family members were not recusing themselves. “Everybody has prejudices that they don’t even think about....It’s just engrained in human nature, although we think we’re above all that, we have some feeling about something, somewhere.” John Cerminaro also feels that that prejudices will always be present: “As to the matter of so-called fairness and equal rights protection afforded by committees and their screened auditions and attempts at impartiality, I have not witnessed a single instance of completely unbiased proceedings in all of my years of association with audition committees. Individuals comprising committees can always find subtle ways to cheat, consciously or unconsciously, in overt collusion or by tacit agreement—and they do. Can the maestro cheat as well? Most assuredly, but where is the motivation to choose anyone less than the best?”⁸² Julie Thayer outlines the fairness procedure in

⁸² Cerminaro, “The Audition System in America,” 36.

Los Angeles: “People in the committee all have to sit ten yards from each other and they are given buzzers. No one is allowed to speak to each other and no one is allowed to have their cell phones.... There are ten people on the committee and once five people press their buzzers—that’s it, that person is done. It doesn’t matter if the five people were violin players and Andrew Bain and Dudamel wanted that person, that’s it.”

I agree with the mission of the American Symphony Orchestra League to maintain neutrality in order to find the best player on the day of the audition. However, I find it difficult to understand how in a profession so dependent on relationships and communication that elements such as personality and chemistry are never considered. The AFM observes that in light of this, many orchestras are now removing screens either at the end or during the entire audition, expressing the need to see the candidates.⁸³ Relationships are an essential factor contributing to the success of an orchestra, yet this is left to the tenure process, which most are hesitant to use.

Was there a trial period granted before the full position was awarded?

One of the more recent developments in auditions is a trial period. Twenty-nine percent of thirty-eight subjects participated in a trial week, though many more sit on committees that now mandate trials. For some orchestras it involves one concert; for others it includes an orchestra concert, rehearsals of standard repertoire with the orchestra, a chamber concert and a solo recital. For Elizabeth Freimuth’s trial, the Cincinnati Symphony Orchestra took advantage of an associate conductor audition to test her prowess. They created a list of first horn excerpts for the conductor audition, and she played excerpts with the orchestra for many conductors. Trial periods vary in length depending on the orchestra and may be offered to multiple candidates; some orchestras’ CBAs mandate trials for multiple finalists when auditions are for a principal chair. When trial weeks are offered to multiple candidates, not only do the music director and candidate need to be available, they also have to find suitable programs to show the candidate’s competency. If programs are

⁸³ Kahn, “Auditions.”

unequal, judging can be skewed. The Indianapolis Symphony Orchestra found a solution after a strike made their trumpet trials months apart. “Part of their trial time in their weeks here is a full brass sectional...that way you can compare apples to apples.”⁸⁴ Another subject applauded Boston’s principal horn search. “They had the three candidates they were considering come to Tanglewood for a weekend and play excerpts with the orchestra. And I think you are comparing apples to apples, and that is a much more fair way of doing things.”

Trials are also used when a winner is not apparent. “The last horn audition we did we didn’t have a clear winner from the finals, so they decided to have a couple of months of trial period.”⁸⁵ When Jeff Nelsen was asked if a trial should have been employed after a lengthy and close final round, he responded, “No, I think they figured it out. I think either of us could have succeeded beautifully at the position. Once they are going back and forth, I think they are going back and forth between two people that they have decided can both do the job.”

Trombonist Michael Becker thinks that a trial should be standard regardless: “Why is it so important to pick a winner on the day of the audition?...This adds some additional cost to orchestras (travel and lodging) but pays off in the long run by leading to the appointment of a musician who best matches the musical needs and personal work and communication style of the orchestra.”⁸⁶ J.D. Smith prefers the English audition model where two to three players are offered trials. “They said it wasn’t altogether about the playing, it’s about who you want to go to the pub with...who are you going to get along with, who do you feel comfortable sitting next to for the next ten to fifteen years.”

For some orchestras after the initial audition results in no winner, the artistic director may be able to employ his own system of selection or a trial. Kurt Kellan’s trial weeks happened after no one was hired at an audition. Only the Metropolitan Opera Orchestra is required to hire in the initial

⁸⁴ Richard Graef (assistant principal horn, the Indianapolis Symphony Orchestra), in discussion with the author, March 4, 2013.

⁸⁵ Richard Graef, in discussion with the author, March 4, 2013.

⁸⁶ Becker, “The Trouble with Auditions.”

audition and some orchestras amend the advertised job description if they are concerned about the result. When Richard King won his second audition at the age of twenty for second horn of the Florida Orchestra in Tampa, they offered the young and inexperienced prodigy a one-year contract instead of the tenured position that was advertised. He would re-audition with everyone else at the end of the season. King decided to finish at Curtis instead.

With smaller orchestras like St. Luke's Chamber Orchestra, its principal horn Bernard Scully explains a trial worked well after three years of failed auditions, including invited rounds. Because the orchestra eliminated the music director, the musicians held full control. He was originally asked to play for a week with the orchestra and was then asked to play the audition. "The audition was a full recital of music: Brahms Horn Trio...four full Mozart horn duets with the second horn, a number of orchestra excerpts-Haydn 31, Stravinsky, etc. The first day I played *En Forêt* with piano and a modern piece too." Scully feels his jam-packed week with the orchestra was part of his trial. He knows he showed his adaptability and how he fit with the ensemble, several guest musicians and directors over the week.

Were you asked at the audition to participate in section playing or rehearsing with the entire orchestra?

Section playing is increasingly uncommon in recent auditions. In 1983, Brian Thomas and Seth Orgel write "the committee and the conductor often ask finalists to play *tutti* passages with the section or duets with a member of the section. Some orchestras have a few selected finalists play rehearsals or concerts."⁸⁷ However, thirteen years later, Richard Chenoweth explains "on rare occasions, you may be asked to play with the section, or in a rehearsal with the entire ensemble."⁸⁸ Each hornist has an important role within the section, and it is essential that the hornist is not only sensitive to their role, but can adapt and fit in well with the horn sound. The rest of the section can also get a feel for their energy and style. Of thirty-five subjects, sixty percent experienced section

⁸⁷ Thomas and Orgel, "Auditioning for a Horn Position in the United States," 57.

⁸⁸ Chenoweth, "Audition Basics," 40.

playing. J.D. Smith encountered section playing in the semi-final round for New York Philharmonic, though typically it occurs in the final round. Smith adds, “there is a bit of self-consciousness that goes with it,” being in the section, as the other section members are sitting all day and are reluctant to play for their colleagues and music director. Jeff Nelsen tells one humorous anecdote about section playing: “One of the other [section] players was playing with me, and his music director is out there and he said ‘the candidate wishes some water’ and he whispered to me ‘I’ll be right back’ and he ran out.” Sometimes the stress on the section members causes them to discourage section playing. When asked of its usefulness, Dale Clevenger says, “It’s helpful for the section to know what they’re getting, as a leader or as a member of the section. Every member of my section played duets or trios...of orchestral excerpts.”

Subjects feel that that most of the section playing happens in bigger orchestras or for ensemble positions. Montreal’s screened section playing is problematic as the objectives of section playing are not possible in their setup. Richard Graef notes that brass quintets are infrequently used for section playing, though he mentions the horn sound used for quintets is different than in an orchestra.

As one of the key elements of playing in an orchestra is to respond to and blend with the section’s sound, I feel strongly that where a trial period is not employed, a round of section playing would be highly beneficial. Because of the length of many auditions, this would be best employed after a break or at a different point to allow the current section members an opportunity to warm up and be ready to play and feel their best.

Did you change horns for the audition according to the orchestra’s sound? Were you asked to consider changing equipment?

When orchestral sounds were less homogenized, the type of horn and style of playing could discourage one’s application to an orchestral position. Kurt Kellan and his peers would simply not audition for an orchestra that was so radically different in sound than their own. Candidates may be asked to change horns; Elizabeth Freimuth feels her willingness was tested. “I was asked to buy a

different horn for my first job, however...I had won the audition playing an old King Eroica nickel silver horn...and they were all playing Conn 8Ds. Everything was essentially exactly Conn 8D but they were very specific that they wanted to be known as a Conn 8D section, so I had to get a Conn 8D for the job. It was no real switch for me; it was really a label....For me to agree to do that showed a real team spirit.” Kellan takes a different approach. “They asked me that in Phoenix, but that was for principal. ‘Would you change to an 8D to match the section?’ And I said, ‘no, if I’m a principal horn, they change to match me. That’s the way it is! I don’t change to fit in, you guys change – if you like me, then what’s the problem?’ I wasn’t mad about it...and of course, they didn’t hire anybody for another nine years.”

In line of tradition, there are still a few orchestras that stay true to one brand of instruments, such as the Cleveland Orchestra. Current principal horn Richard King explains why they ask new members at the audition to switch. “It’s definitely not necessary to win the audition, but definitely try to keep it uniform. Now if the music director chose someone, and they said to me ‘I’m not going to change,’ I don’t know what I would do. Because it’s very difficult to force somebody to do something, but it’s been so unified for so long-long before I got there, it makes the tradition pretty clear...I think all of us feel pretty responsible as caretakers of that [sound].” Richard Graef knows great music will always win no matter the instrument. “When [Eric Ruske] won the job...he went from studying with Dale [Clevenger] in Chicago, played a brass horn, and won associate principal in Cleveland at the age of twenty-three. Why? Because he was a great player and played musically. He played the wrong color horn and the wrong style, yet they heard him and said ‘that’s a great player,’ and they still hired him.” Toronto Symphony Orchestra Assistant Principal Christopher Gongos agrees; when a student asks him which horn of two to play, he retorts to play what sounds best. He concludes, “If you don’t have the sound for that job, you don’t want it.” Harold Meek explains why he feels that equipment takes a back seat to a player’s sound.

Some conductors believe that if all players in a horn section use instruments from the same manufacturer, a homogeneous sound will result. However, a blindfold test given in 1971 at a seminar of the International Horn Society at Pomona College, Claremont, California, proved

that this is not the case. Three distinguished horn soloists: Barry Tuckwell, Ralph Pyle and James Decker played various manufacturers' instruments for a blind-folded panel. The overriding result was that a player sounds the same no matter what horn is being used. Yet people may think that what they see is what they hear. Christoph von Dohnányi, conductor of the Cleveland Orchestra, made his incoming horn players change to the instrument he considered to produce the ideal sound. I understand that he no longer follows this practice. Yet I once sat with Guido Cantelli, Toscanini's heir-apparent at the NBC Symphony Orchestra....He informed me that the best horn in America was a Conn 8D. His experience with American orchestras was still very limited, and thus he knew necessarily little about horns in America. The first horn player of the NBC Symphony, Arthur Berv, had used that particular make of instrument, and other players in that section used the same make. But what caused them to blend well was their musicianship. Would a conductor insist that all violin players in his orchestra play only Stradivari instruments? I am not so sure that homogeneity is the thing to strive for in the first place. If that is the goal, perhaps an organ transcription would be the best solution.⁸⁹

Interviewees summarize to listen to recordings and do some research on orchestra's preferences today. Subjects emphasize that if you compromise your sound and ideals in order to win a job, you may find yourself in a situation in which you are unhappy. Denise Tyron elaborates:

When I was young and desperately wanted a job, I would change horns—I typically play on a Geyer wrap—and I took an audition for the Met once, and back when I took that audition they were playing Conns, so I borrowed someone's 8D....When I look back, I think “what was I doing?” It was already hard enough to learn all the opera excerpts much less learn a new horn on top of that. So now, my thought is, you represent yourself the best way that you can....If they like you, they can always ask you to try different things, switch instruments, whatever, and you have to make that call from there.

Tyron concludes, “Most orchestras just want the best player; then they can talk about sound.”

Of twenty-nine subjects, three were asked to change equipment at the audition, and four decided once joining an orchestra to change equipment.

(For Canadians) How did the national/international rounds affect the audition process?

One of the most highly contested aspects of Canadian auditions is the national round. As Roger Kaza points out, “The population of Canada is about a tenth of the US and they know they will get many applicants if they advertise internationally.” While Canadian orchestras hope to find the best possible candidate for the job, they also recognize the need to foster Canadian talent.

⁸⁹ Meek, *Horn and Conductor*, 10-11.

Katherine Eisner-Garber agrees they are good. “There are enough national players that they should be able to pick someone.” Laurie Matiation won a position in the early 1990s in Calgary in a local audition, one used in smaller populated areas for local musicians and current members.

If committee members are polarized on national rounds, the entire round can be sabotaged. Marcus Hennigar states, “I won the Canadian round but I often felt that the national round was not taken seriously and people wanted the international round to get to the ‘best’ candidates.” David Haskins agrees. “Although that [round] results in fewer candidates than an international audition—and subsequently a statistically better chance of winning the job—I feel that in some ways it is more difficult to win a Canadian job at the national round. Not only do you have to convince the committee that you are the best candidate of those who auditioned that day, but you also have to convince them that they will not find someone better if they go international.” An unnamed Canadian hornist also sees their validity: “I don’t think it’s harmful....A national feel is important. But it’s very disappointing that they would consider [not hiring].” Matiation argues that finances justify eliminating them: “They usually end up hiring the same person they would have at the national audition....It’s not cheap to go to an audition anymore, you can’t get grants to go to an audition anymore....That way people don’t have to fork out the money for an audition twice.” In 1977 the Association of Canadian Orchestras created a Mobility Assistance Program through funding from Employment and Immigration Canada which helped qualified Canadian musicians travel to auditions in Canada, though this is no longer offered.⁹⁰ Kurt Kellan feels national rounds are being misused when people he would hire are passed by. “I thought it was a good thing; we just didn’t use it the right way.” Martin Limoges also sees flaws in the execution of national auditions; one of his friends was not hired because they didn’t want to hire a local player. He argues to go to any audition even if you doubt there will be a hire. “This is your warm-up, part of your strategy. ‘I know they aren’t going to take anybody, but I’m going to play my best, I’m going to go back, and they’re going to hire me.’ It shouldn’t be a downer, even if you know about it. And if you don’t go, you may be screwed,

⁹⁰ Orchestras Canada, “History,” Accessed January 7, 2014, <http://orchestrascanada.org/about/history/>.

they may take someone. But don't let it get you down.” Gabriel Radford expresses his frustration with damaging attendance records in national auditions:

I am tremendously, deeply frustrated with Canadian audition candidates who are sabotaging what is a great national program by not showing up for Canadian auditions. It is a huge problem, because we in the TSO...have hired a tremendous amount of players out of Canadian auditions, and yet this attitude persists. I was hired out of a Canadian audition. My wife, principal oboe, was hired out of a Canadian audition....We do it all the time....We have a violin audition and fifteen or eighteen people show up. How do we run an audition when we know one hundred Canadian violinists would like the job? Well if they won't hire anybody anyways, then we hold another audition and one hundred and ten show up, because the Canadians didn't bother to show up the first time. And the problem is, somebody isn't hired, everybody rolls their eyes and say see? And it's not fair....Believe me, if we can avoid going through the audition process again, we will. If we hear the right playing, we will hire it! So there may be individual musicians who say 'forget the Canadian audition.' I'll tell you in my experience, the biggest problem is that Canadians feel it's a waste of time. And the problem is—this is not a threat, this is a worry—if these auditions lose their relevance, then management is going to come around and say...these auditions are a waste of money, why are we holding them? People tend to forget how much auditions cost management....It's a tremendous strain on the organization. And the problem is far greater in places like Winnipeg where I used to work. You have a darn good job, it is forty grand to play music, and nobody shows up. It's a good orchestra; they aren't going to just hire anybody.

Another subject explains that in one of Canada's capital cities, only two people showed up for a principal horn audition. For four violin positions, only four candidates showed up. He is angered that Canadians are not auditioning for positions when the city is not ideal to them, and feels orchestras will ultimately suffer.

Matthew Heller, past president of the Organization of Canadian Symphony Musicians clarifies Canada's stance on national auditions. “OCSM has no formal policy on national and international auditions, though there has been much discussion on the topic. Each orchestra has its own policy and language in place. (These can be found in CBAs posted at the AFM website.) The use of national and international auditions is not absolutely standard, but all conform to Immigration Canada's requirements for obtaining a positive Labour Market Opinion in the case of a successful international candidate.”⁹¹

The CBA of the Toronto Symphony Orchestra states the following:

⁹¹ Matthew Heller (past president, Organization of Canadian Symphony Musicians), email to the author, November 27, 2013.

The first round of auditions for any opening will be limited to Canadian Citizens, Landed Immigrants, or any other person with proper authorization from Immigration Canada and/or Human Resources and Social Development Canada to work for the TSO. If no eligible candidate is found in this Canadian Round, then the TSO may hold another round of Canadian Auditions or proceed directly to International Auditions, for which they will advertise the opening in the International Musician.⁹²

The Victoria Symphony CBA offers different verbiage, giving preference to local musicians when there are equal candidates.

- (a) Auditions shall be held in the following sequence:
First - National Level
Second - International Level.
- (b) All auditions shall be held in Victoria.
- (c) All things being equal, preference will be given to Orchestra members and local applicants.
- (d) All things being equal, preference will be given to Canadians.⁹³

Each orchestra has a policy on national rounds and several CBAs are included in Appendix C.

In your opinion, how have excerpt lists evolved? Are parts more specific to the seat now or are lists longer/shorter than before?

While each orchestra has their own unique approach to choosing excerpt lists, there is a tendency to be more specific today. In the 1980's it was not uncommon to have more general audition lists or none at all: "A list of excerpts is usually provided by the orchestra, but not always....Preparation for an audition would therefore consist of learning or reviewing all of the repertoire's first and third horn parts for a high horn position, or the second and fourth horn parts for a low horn audition."⁹⁴ John Ericson feels that the changes are small. "In the big picture they are pretty similar still today as in the late 80s....I would be inclined to say lists are more focused today." Of twenty-seven respondents, fifty-nine percent felt that lists have changed in the last decades. Roger Kaza and Ron George express amazement that lists have only changed slightly and vary little between orchestras. Denise Tyron outlines why certain excerpts appear on lists:

I feel like excerpts have a cyclical life, and there are some that are standard always, will always be on there: Tchaik 5 for first horn, Shostakovich 5 for high and low, Beethoven 3 for low....Now there are some pieces like Schubert 9 the opening for second horn that used to be

⁹² Appendix C.

⁹³ Ibid.

⁹⁴ Thomas and Orgel, "Auditioning for a Horn Position in the United States," 56.

on lists all the time, then it sort of fell out of favor, now I'm starting to see it come back a bit. Mahler 9 we had the same....For the more unusual pieces that you don't see all the time, a lot of times, it's just like anything in orchestra life....Things come up because of some sort of history in the orchestra. If someone has trouble playing something, it might end up on a list.

William Vermeulen is well known for his audition training system at Rice in which they focus on the top excerpts in their extensive training. He explains how there is still some variation in the lists, as orchestras are often influenced by other auditions. "There are a lot of excerpts that have gone in and out of vogue. Years ago, you never saw pickup to 29 of Mahler 3....We put it on one year for the Houston Symphony and the next year, everyone was putting it on. Boston decided when Danny Katzen was there to put on Bach Cello Suites on a low horn audition. Next thing you knew, San Francisco had a Bach Cello Suite, Houston had a Bach Cello Suite, Lyric Opera had a Bach Cello Suite....By and large the top thirty excerpts have been the same for the last fifty years." Kaza sees infrequent repertoire that could be beneficial to request: "About the only change is the occasional new work, like John Adams....In fact we just played one of his works with some licks which may appear on a future audition." Elizabeth Freimuth likes a little variation to show ability and not just a great auditioner.

Standard excerpts today have changed from Michael Hatfield's generation: "I was surprised that Shostakovich 5 was the top fourth horn excerpt asked. When I was growing up, it was always Beethoven 9." John Ericson and Richard Seraphinoff feel that there are more reasonable expectations now. Seraphinoff says, "I remember the Boston horn list (about ten years ago) having about every fourth horn excerpt a fourth horn would ever play." For Ericson, "I have not seen a list with Mahler 1, 3, 4, 5, and 7 all listed on it (for example) with no specific excerpts requested in a while. Mahler 9 seems to be showing up more often too, I think due to it being for a standard size orchestra." Nancy Joy agrees that more Mahler is requested due to more orchestras performing it today.

Lists are generally more seat-specific today, with some exceptions. Third horn auditions may include common first horn excerpts such as Beethoven's Seventh Symphony, in which first horn part is often doubled. Fourth horn lists may include second horn excerpts to test additional skill and vice

versa. At a recent fourth horn audition for the Cleveland Orchestra, candidates were asked to prepare Tchaikovsky's Fifth Symphony and the *Short Call* from Wagner's *Ring*. Richard King emphatically states that to play in an orchestra at their level, one should be able to do it all. "I put the *Short Call* on the list, I didn't ask for it....You can't be a high horn specialist or a low horn specialist, you have to be able to do everything. So I put something from *Romeo and Juliet* from Prokofiev, so they have to be able to hit the high notes too....It was mostly some fourth horn, but some second, some eighth, and some first." A well-rounded musician is expected for top orchestras, and some orchestras have players move seats during absences.

Richard Seraphinoff remembers tedious preparation for lengthy works, once seeing *Rheingold* on a Detroit audition list. "The personnel manager brought out this book that looked like it was three inches thick and it said *Das Rheingold* in big German letters and I'm thinking what is this? It was a bass clef passage in E horn, and all I could do was read it as best I could. But, how many of us there that day would have been ready for that?"

No matter the length of the list and the specificity, Richard Todd also believes that the outcome and the person's knowledge will be very clear in a very short amount of time: "I am firmly a believer that if you can't tell about somebody's playing in less than a minute....I can see an audition being pulled together in ten pieces, tops. Anything beyond that is just—what's the wealth of knowledge, how much rep do you know." Seraphinoff agrees that auditions are no easier today because of specificity; though preparation may be better as a result.

How do excerpt lists differ in relation to the size and type of orchestra?

Excerpt lists follow no specific parameters relating to the type or size of orchestra, but some generalizations can be made. European lists usually have more opera excerpts and often ask for more solos. Opera orchestras lean towards mostly operatic excerpts: *Beyond the Short Call* (hornoperaproject.org) offers information on horn opera auditions. Chamber orchestras focus on standard literature for their groups such as Schoenberg, Beethoven and Mozart. Elizabeth Freimuth

notes there are some specific works appropriate for ballet auditions along with standard literature. “The San Francisco Ballet orchestra list was very interesting....On that particular audition, there was something that I had never heard of the piece or the composer, nor could I find any recordings at all, because there had been none. And it was scary, it was definitely the most technical thing on the audition....You never know if you’re playing it exactly right...you just make music out of it....And that excerpt was on every round.”

The biggest complaint of dozens of interviewees is that the smaller orchestras tend to have much longer lists, both in specificity and number of works. David Haskins writes “Many of the biggest orchestras are very specific regarding the passages they wish to hear (sometimes even sending out marked parts), whereas many smaller orchestras will simply write ‘Brahms: Symphony 4.’” Thomas Stevens argues: “The required repertoire lists for the lower ranked, so-called “entry level” orchestras are often considerably longer, in some cases, unrealistically so, than those of the top ensembles. Since this would seem to be the reverse of what one would expect, perhaps it is more reflective of the abilities of the people holding the auditions than it is of the prospective candidates.”⁹⁵ While one subject suggests it might be ego-driven, another thinks small-orchestra politics might be a driving force. One subject thinks it could be a result of music directors, committee members and section players vying for input. Either way, William Vermeulen points out that “great musicians can figure out a player’s ability in half an excerpt.” Nicole Cash notes, “Four or five excerpts would show the same thing....Well-organized orchestras have less redundancy on the list.” Julie Thayer theorizes why lists can be ineffective and why orchestras have difficulty hiring players.

The bigger orchestras know more what they want. The better the people are that are listening to you, the more confident they are that they know they can hear what they need to in a short amount of time. The Principal Percussionist from the Chicago Symphony once told me [something] which I think is very true: A hires A and B hires C. A great orchestra...know[s] what they want...and they don’t need to ask three thousand excerpts to know it....In a bigger orchestra it’s easier to win an audition because there are less politics. In a smaller orchestra, the first horn who isn’t as strong may not want to hire the absolute best horn, because then

⁹⁵ Thomas Stevens, “Suppose They Had an Orchestra Audition and Nobody Won?” *Brass Bulletin* 111 (2000): 111.

he'll sound not as good.... 'I'm a B player so I'll hire a C that makes me look like an A. I've seen that happen, though I haven't experienced that personally.

Richard Todd finds frustration with orchestras who ask for works that they cannot or will not play. Richard Graef had the opposite experience where committee members pushed for standard Mahler and Strauss excerpts though the conductor at the time had the orchestra leaning quite classically. Though they did not perform that literature, members felt they would eventually. For John Ericson, far-reaching excerpts illuminate the most capable player. "It is not that the group actually performs *Ein Heldenleben* or not, what they are looking for is a player *capable* of playing it well." Dale Clevenger feels that his extensive audition was justified for the Chicago Symphony. "I played nearly every big horn piece that's possible in twenty-five minutes in my audition. And in the first two years of the orchestra I played all that stuff." Others feel that the long lists test experience alongside ability.

There is a tendency for some of the top conductor's specialties to influence requests; Clevenger notes in Chicago that the French conductor wanted to hear French repertoire as well as standard excerpts. Others note during Charles Dutoit's tenure in Montreal that there was more French repertoire asked. David Thompson wrote in the preface to his *Thompson Edition*, "I recall several years ago seeing an audition list which seemed to include practically the complete orchestral works of Shostakovich, many of which are rarely played and virtually never appear on an audition. Coincidentally, the music director involved happened to be Maxim Shostakovich!" Richard King explains how their conductor (who also directs the Vienna State Opera) influences their list and the audition outcome. "We made an audition list—I made it up mostly myself—and put it on his desk, and he came back and asked for several passages from *Walkure*. Now we played it, we've recorded it, but it's not standard passages." King laments no candidates played the opening of *Rheingold* (an often-played work in Europe) to the director's satisfaction. One should consider the conductor's background when preparing; if the conductor is European, though they might adopt the American audition system, they favor the operatic and solo elements of the European system.

Long lists potentially knock out qualified candidates who may not have time to prepare. Nancy Joy feels too much is asked for section positions, especially given the scarcity of local, capable musicians in underpopulated areas. The Boston Symphony Orchestra is known for asking for complete works on their extensive lists, often asking unusual passages. Lisa Conway says “When I first auditioned in Boston, I had all this time and energy to practice for the audition, so I just kind of practiced everything. I knew all of those extra passages. But when I went back...I didn’t have the time to do it, nor did I have the desire to do it.” Many argue that when top-level players see extensive lists, they may abstain, knowing they cannot prepare to their satisfaction and continue to perform in their current ensemble. “I’ve heard that when the list comes out and it’s huge...it scares a lot of people away that I think could do the job—they are good players. But when you have a full-time job it’s almost impossible to prepare that kind of list....Playing it and preparing it for an audition is completely different. While I understand what Boston is saying...I feel it is scaring people away that could do that job.”⁹⁶

All lists ultimately test the same elements and Elizabeth Freimuth argues that the amount of playing ends up being the same no matter the volume asked. “Cincinnati principal horn audition list was almost two full pages. I think it was a lot of movements, not whole pieces. It was giant. San Francisco principal horn audition list was like ten excerpts and you know what, at the end of the day, you play about the same.” It may be beneficial to committees to ask fewer excerpts for candidates to better prepare, and to test their experience through sight-reading of less standard repertoire or through trial periods.

Does the specificity of excerpt lists (specific bars versus entire pieces) help or hinder students training for professional jobs? How does this change when it is a seasoned professional taking the audition?

Interview subjects are renowned pedagogues and offer insight on how the specificity of lists affects students’ preparation, with benefits to both specific and general lists. Marcus Hennigar

⁹⁶Denise Tyron (fourth horn, the Philadelphia Orchestra), in discussion with the author, August 3, 2013.

summarizes, “It helps focus on the most important/required excerpts,” and Ron George agrees: “it really helps so there’s no confusion on the audition day...but if you want to do it right you really have to learn the whole piece.” Elizabeth Freimuth sees the mental advantages of a concise list: “I think it can be helpful for a younger player because it is less intimidating....If you’ve held...that same kind of position in another orchestra, chances are you can look at any sized list and say ‘I’ve performed most of this.’” Another subject sees a unique set of disadvantages to the seasoned player: “Double-edged sword: professional knows the excerpts, but may be out of practice auditioning. Also: the conductor may want a younger player because they are more malleable.” Julie Thayer thinks a long list will be to her benefit. “I personally don’t mind those lists because I know I will be ready to play every single note, and probably most people won’t be....They’re trying to weed out those people who aren’t serious.” Many subjects believe the sight-reading and trial components are better opportunities to test experience and preparation. Nicole Cash knows that experience will be obvious in the finals and super-finals: “More orchestras are doing orchestra rounds these days and that’s where knowing the piece comes in handy.” Dale Clevenger states, “It doesn’t matter if it hinders or helps them, you have to do it,” and Michael Hatfield agrees that there are no shortcuts to learning literature. David Haskins reminds us that context is important to remember, as “these works really *are* great music—not just a means to an end.” Myron Bloom feels that the context is often missing from the preparation. “But the problem...[is] they look at these notes, they don’t have any idea where they came from....In order to play an excerpt properly, you have to know the score, you have to know what is demanded of you and the problem today is they just play a lot of notes and they don’t mean anything.” Bernard Scully agrees that the context is lost in order to hear everyone. “It’s not good or bad, it’s just...a necessary evil....You become myopically focused on these little excerpts and you only prepare that, you totally lose the context of the whole piece and what it will actually feel like to play in the orchestra. But then again...what else are you going to do? You have to organize auditions so tightly, you have to be totally fair and hear as many people as possible, and that’s the only way.” Jeff Nelsen sees equal learning opportunities no matter the type of excerpt list.

“A very specific list offers a very different level of competition. You only have ten excerpts and everyone is putting everything into these ten excerpts, so in theory, the level is a little higher—except at the very highest level—there it doesn’t matter....I think it’s better to be specific so that you can have people really bring their best.”

Recent graduates find focus helps refine the music, though interview subjects complain that students at certain colleges are prepared extremely well, but when they get the job they aren’t prepared. William Vermeulen explains his philosophy on teaching excerpts.

[Specificity] definitely helps because the kids don’t know the pieces...and they’re going to get caught. These kids are practicing to the test and not the entire piece, and that’s a huge problem. I don’t do that with my kids, they have to bring in the whole part, and we begin with note number one and end with note number last. And yes, I will point out the parts that are most likely to be asked, but I will drop the needle anywhere to see if they are prepared...But then again, I’ve been doing this for thirty-five years, and there is not one piece on an audition list that I wouldn’t be very happy to have someone put in front of me. And I could play every bit of every piece. If I am asking someone to join my orchestra, and play in a great, world class, fifty-two week orchestra that tours and records and broadcasts—the whole nine yards and being paid a very good wage—if you want to be a part of that group, then you’ve got to learn the tunes. It’s amazing how few horn students [there are] who know the tunes. There are very few students who if you ask to play Tchaik 5 from memory can do it. That would be like going to church and deciding to try out a new deacon or priest and you come in and interview the guy and say, can you recite the...*Lord’s Prayer* for me, and they say, ‘give me a second while I get my prayer book out so I can look it up.’ And you think to yourself—gosh, how can this guy be a priest and lead my flock if he can’t even recite the *Lord’s Prayer*—you know? So I don’t think it’s at all too much to ask someone to learn the tune.

Gabriel Radford sees extensive excerpt training potentially creating drawbacks.

It’s making it more and more of a sporting event and less and less reflective of the actual job. I am noticing a change...particularly because of certain schools of teaching that teach certain excerpts as artillery, as an athletic accomplishment. These students are excellent excerpt operators, and are better at excerpts than at horn playing. The skill in an orchestra is the ability to decay to nothing on an F on top of the staff. The skill in the orchestra is the ability to hit off-beats on top of the staff and hit every note. The skill in the orchestra is to hide under the clarinet in a chord. You know the skill in the orchestra is not the ability to play the excerpt from Fidelio nine times in a row. Yet I understand that is how orchestra auditions are set up. So half of my teaching is execution, but I would much rather work on students on moving someone with the way they play. So do I think it’s helping or hurting? I think the skill has changed and continues to change, to a system that holds execution far above artistry.

Overall, students are encouraged to prepare thoroughly, get experience and have an extensive understanding of the repertoire in its entirety.

Chapter 3: Technology and Accessibility

CONTEMPORARY TRAINING RESOURCES

In a technology-driven society, there are countless ways that lives have adapted to accessibility. Part Three addresses the tools used for audition training and the impact of technology on training today.

Listening to recordings has always been considered an essential element of audition preparation. As William Vermeulen says of his students, “they have to tell me that they have three or four good recordings that they are hearing. Because if it’s not in their ear, it’s not coming out the bell.” Respondents emphasize their listening preparation is as effective as the quality of the ensemble and the variety of recordings considered to understand the base line for acceptable tempi, stylistic considerations etc. One subject attributes unusual tempi performed by students to lack of research. This generation has a significant advantage in preparation, with more time to listen versus tracking down the recordings to study. Richard Graef remembers some of his early audition preparation while in college: “You would go to the college library, get out a record and try and figure out where the excerpt is, put it on cassette tape, and make excerpt tapes that way. So it would take two weeks to get your excerpts. I remember for Chicago Lyric Opera trying to find Act Two Scene Six from a ten-record set of *Götterdämmerung*. . . . There were a few I never found.”

Tapes, CDs and records are still in plentiful supply, though are used much less today. Gabriel Radford explains: “What I haven’t used in years is my CD collection. I would rather spend ninety-nine cents to buy the tune rather than to have to go out and look for it in one thousand CDs to find the one I am looking for.” CDs are often forgotten; only six subjects mention them or their students listening to David Krebhiel’s *Orchestral Excerpts for Horn*. Many use iTunes to buy and organize recordings, while others use digital collections. Radford adds, “I use the Berlin Philharmonic Digital Concert Hall almost daily, because I find it such an essential practice tool. I can see the conductor conducting the piece I have to play, I can see the horn players and how they are set up . . . and it’s a

really dynamic way to play with a recording.” Like the Digital Concert Hall, YouTube presents an additional advantage when carefully considering the source; musicians play along with renowned orchestras, and follow the batons of the great conductors at home. Nicole Cash and others find faster learning through watching: “I have a lot of questions sometimes about where to take a breath or how to make a difficult long phrase, but sometimes seeing Berlin...seeing alternate fingerings, etc. [is] a really cool advantage.”

Interviewees emphasize that without a careful consideration of the source, listeners can get bad information. Radford makes the point that when people put up old records online, the tempo may no longer be right. William Vermeulen is frustrated when lazy students do not search effectively. “They get on YouTube, they get on Spotify or Pandora and try and get something to show them how Franck D Minor Symphony goes. But they won’t listen to a recording of a really great orchestra playing it, like Montreal with Dutoit conducting, or the Parisian orchestra when Barboteu was playing first horn....It’s like entering a cupcake competition and just going out and eating whatever cupcake, and not trying ‘what’s the best cupcake out there so I know what’s going to win?’ It makes no sense to me.”

A few subjects also suggest that SmartMusic is a good tool for students in learning how to play with accompaniment. John Ericson says, “For preparation of the solo SmartMusic is a great tool. The solo is very likely the first thing performed on the first round and needs to be prepared to the highest level possible.” J.D. Smith cautions against using it exclusively. “It’s a useful tool, and it eliminates the need to pay a pianist to be there all the time, but the acoustical experience of being with a real instrument, how the color of your sound changes, how the shadings you put on a phrase will change when you are with a piano versus a mechanism.”

Silicon Valley and many of North America’s most powerful companies are dedicated to smartphone apps and social networking, revolutionizing how we interact and learn. They add convenience to music studies: metronomes and tuners are on smartphones and iPads, there is instant access to online listening and scores, digital copies can be marked up on tablets and saved, and

recording oneself and having instant feedback is much simpler. There are some interesting developments that have unique implications. The Amazing Slow Downer app is a great example: if a European recording is tuned higher, one can instantly bring the pitch down and keep the recording in time. If something is too fast, one can reduce its speed and gradually work it back up. The Tonal Energy app plays chords in just or equal intonation depending on a musician's need. Fifty-seven percent of respondents or their students use smartphones for convenience: metronomes, tuners, PDF readers and recording devices are their main functions.

Recording and editing devices and software are improved and more financially accessible for students and professionals alike. Ninety-four percent of respondents record themselves in their audition preparation. Martin Limoges remembers "I bought my first recording device for seven hundred dollars; it was a Sony professional to record myself....Now it's with a keyboard, Garage Band, I can have the acoustic I want to, and...in two seconds I can hear myself....Those instruments become your teacher." Gabriel Radford, Jeff Nelsen and many others require students to record lessons on a Zoom recorder or equivalent. With acceptable recorders even on smartphones, it is an easy process available to everyone. Michael Hatfield recognizes how helpful recording can be for independent learning. "I'm consistently shocked at how I am not what I thought....I remember studying with Mr. Farkas and he said I had to be more expressive, and...we were doing a recording...and went back to listen to the first playback and I honestly thought the sound techs were playing a trick on me, and it dawned on me—they're not playing tricks on me, that's me! I thought that I was doing something that I wasn't doing."

Recording is not only important for preparation, but in pre-screening auditions. Orchestras may see hundreds of players apply. With such high stakes, some candidates prepare tapes so meticulously that they are unable to replicate results in person. Committees potentially reward the abilities of performing a perfect excerpt versus orchestral ability. One solution to this dilemma is by videotaping pre-screening rounds, eliminating editing. Candidates record a complete round, thus more accurately mirroring the audition itself. Some summer music programs like the National Youth

Orchestra of Canada and the Civic Orchestra of Chicago use YouTube to upload auditions, knowing that it is a great equalizer and simplifies the process.

One of the potential drawbacks of editing engineering is the manufactured product that comes from recording today. Harold Meek explains:

[Koussevitzky's] final words to the recording engineer before the red recording lamp glowed onstage were invariably, "Don't touch the *apparatus*"—meaning: I want the dynamics to be *mine*. It is no secret that in modern recordings the dynamics—when all the editing is done—remain the engineers.' As a rule, highly capable and knowledgeable, they are concerned only with the perfection of the recording....The enjoyment of symphonic music has moved from the concert hall to the home, [and] its audience will have to face the fact that it is dealing with a triangular team: performer, conductor, and engineer.⁹⁷

Interpretation is manipulated by the engineer and students hear a higher level of technical perfection with highly edited recordings, missing the magic of live performance. Nancy Joy summarizes: "If anything, I would think it's been a detriment to our ears."

Today's students have easier access to print music and they also have options in their delivery; it is not uncommon to see students and touring ensembles working from iPads, instead of carrying bulky folders of print music. With online resources like the Petrucci Music Library at IMSLP.org and original autographs of Mozart and more online, collecting excerpts and original resources for informed study happens quickly. Eighty three percent of thirty respondents use IMSLP to find audition music. Dale Clevenger explains "It's like opening up the clouds....When I grew up, I only had excerpt books, Pottag, replete with mistakes. Then came Farkas' French books, then Chambers." Richard Seraphinoff notes that those excerpt books were not as helpful as they seemed at the time. "There were the Pottag excerpt books, but only the first volume was really useful, because the other volumes got really obscure. Then about the time I graduated, the International excerpt books, compiled by James Chambers ones came out, and we thought, 'We've got it made now.' Then it turned out that they really didn't have a whole lot of what you needed for auditions." Twenty-two of twenty-seven respondents use full parts, sixty-nine percent of twenty-six respondents consult the Thompson Edition, and nine of nineteen respondents use the Orchestral Excerpt CD-ROM. Celeste

⁹⁷ Meek, *Horn and Conductor*, 4-5.

Holler remembers having lots of access being at a large school, but copying parts was still costly and time-consuming. “We were so lucky because of the Indiana University Performing Ensembles Division library; I would go and copy everything they had, but it’s still on mimeograph, pink stuff.” In 1996, Richard Chenoweth explains it was best to try Kalmus for parts, though replete with mistakes. He argues against using excerpt books, which don’t contain all excerpts. “You can now find excerpt books that are designed for specific audition situations (eg. Strauss operas, ballet, etc.)....Many ensembles will send you a list or copies of the actual music they expect you to play. Very few groups allow you to use your own music, excerpt for a required concerto.⁹⁸ The availability and accuracy of parts available has since changed dramatically; David Thompson explains the need to create his orchestra horn excerpt resource book in 2004. “Not so long ago, most horn players and pedagogues seemed to be coming to the conclusion that one should always study the orchestral repertoire from the original parts, rather than from an excerpt book....In an attempt to be concise they tended to omit important passages from many works and, inevitably, several standard works were excluded altogether. So, most of us began trekking back and forth from orchestra and conservatory libraries to the local photocopy shop, painstakingly building up our personal collection of complete parts.”⁹⁹ When the *Orchestral Audition Repertoire for Horn* was published it was a much-needed and popular resource; a decade later its need is essentially eliminated, though still used for convenience. John Ericson notes that excerpt books are still helpful especially for initial study.

I recommend to my students either the *Anthology of French Horn Music* by Moore and Ettore, published by Mel Bay or the *Horn Player’s Audition Handbook* by Arthur LaBar, published by Belwin. The *Anthology* is to be especially noted for not only presenting well thought out and laid out excerpts, but for also giving good solid suggested metronome markings and other tips for every work, information that is alone well worth the cost of the volume. The only major shortcoming is that this publication has no Strauss, Mahler, or Wagner excerpts. The LaBar book has broader coverage (including major excerpts from Strauss, Mahler, and Wagner) and is more of a one-stop source for initial excerpt study. Either book will work well, especially when supplemented with the actual orchestral parts.

⁹⁸ Chenoweth, “Audition Basics,” 41.

⁹⁹ David B. Thompson, Preface to *the Orchestral Audition Repertoire for Horn: Comprehensive and Unabridged*, (Rock Hill: Thompson Editions Inc, 2004), iii.

One frequently mentioned aspect of preparation is score study. With popular websites like hornexcerpts.org, there is a risk that students are not looking for the context. Richard Todd and others feel that the score provides additional information essential for performance. Jeff Nelsen notes that with a few new tools, there is an advantage to playing scores from a screen. “With an iPad and a projector, I can play my parts off the score. And with a foot pedal to turn the pages, I think that would be the next level for hornists, to see the whole score and see what’s going on while we play....That would be a really useful thing.”

International Videotape Audition Services Incorporated (IVASI) was one of the most innovative proposals to reinvent auditions. Its original intention was a service providing videotaped first rounds for orchestras. James Decker, Richard Todd and Gunther Schuller proposed a twenty-five minute audition pre-screening tape, good for one year. There would be nationwide locations where candidates would pay a fee and record a standardized list approved by all orchestras with standardized room and microphone set-ups. The orchestras collect videos from the bank of candidates who want consideration, and select semi-finalists from them. While it would simplify auditions for orchestras and shorten audition days, it would also minimize travel costs for candidates. Todd says “The major orchestras—New York, Los Angeles, St. Louis, all thought this was a great idea—then they wouldn’t be burdened with a preliminary round.” Unfortunately there was willingness with some but not all orchestras, and the creators felt that it must be accepted by all. Todd feels there were ‘too many chefs,’ and there became too many ideas and input to be feasible. He concedes that the system would no longer be viable.

A video resource resulted from IVASI when the founders realized that many students did not know full symphonies, and did not know the context. They used audition lists from over thirty orchestras, and found the same repertoire was asked for most instruments.¹⁰⁰ Decker and his son used the Hollywood recording format and had a conductor synchronize his gestures to Naxos recordings. Thirty-eight universities in the United States use IVASI as part of their training systems.

¹⁰⁰ Ivasi, “Interactive Video,” Accessed January 7, 2014, <http://www.ivasi.org/interactive-video>.

As the video and DVD gained in popularity, they published IVASI.net, a streaming video site with coordinating PDFs to allow greater access.

While there are advantages to using IVASI, only twenty-five percent of thirty-two respondents said that they or their students use IVASI. Smith explains why experience is best. “Depending on the sound system, you might have a pretty close experience, but nothing replaces sitting in a section—that sense of vibration, that sense of telepathic communication that goes on between members of an orchestra—you can’t really reproduce that.” I speculate that the larger schools, who have the funding available for the IVASI system have strong enough orchestras that the students are getting those valuable learning experiences. The smaller institutions with weaker or no orchestras may not have the resources to invest in the videos. Professional hornists are not using the system as they have firsthand experience.

One of the advantages of technology is the availability to provide high-level instruction to students in remote areas. While only two subjects use Skype or teleconferencing to give lessons or to prepare for auditions, it could become a valuable resource. While basic elements like timing and intonation are clear, there are drawbacks to the sound and video feed that prevent it from gaining in popularity. Todd explains: “I can’t hear what I want to hear, it’s not fair to the other person on the other end of the stream....Our instrument is so reliant on ambient sound, which is why synths can’t replace us like they can replace strings. You can’t hear the overtones; I don’t think you could do them a quality service to help them. I could use it for lecturing but not critical hearing.”

Online information is also providing access like never before to resources and teaching across the world. Hornexcerpts.org created by Darren Robbins features select excerpts and a few contrasting recordings from respected orchestras. Sixty eight percent of thirty-one respondents use the site, while only one subject said he uses other unspecified sites for audition training. Robbins has also taken over publication of Julia’s Horn Page, horn audition repertoire lists compiled by Julia Rose. This provides information on commonly asked works and what music specific orchestras favor, though it is not comprehensive. John Ericson says, “It is a great site...but actually I try to

wean students away from it. Work from the actual parts and seek out other recordings.” There are many other websites available with advice, recordings, PDFs and more. Ericson continues, “I have posted some very relevant readings in Horn Matters (www.hornmatters.org), especially in the Orchestra 101 series, and there are some very practical materials I like in the Douglas Yeo trombone website.” Dale Clevenger contributes to The Orchestral Horn (www.theorchestralhorn.com), where students are provided online classes on the top excerpts. Joan Watson (www.joanwatson.com) provides personal coaching and Jeff Nelsen (www.jeffnelsen.com) provides lessons, PDFs and Fearless Performance resources. Sarah Willis (www.sarah-willis.com) provides video chats with advice and great stories. Martin Limoges explains: “For my low register, I had some questions, what should I do? Well, now I can see a master class with Sarah Willis, fourth horn in Berlin...and I have instant access to that. I don’t have to go to Germany....I think I’m probably a better teacher than my teacher was because I know more things because of the global nature: I can take so many things from everywhere quicker, and my students will be better than I am because they are going to get faster information and more information quick.” Gabriel Radford points out that many symphonies are providing unique resources from their archives. “New York Philharmonic has just released a huge library of documents which are in public domain, which include Phil Myers’ markings in the first horn parts. There are a lot of huge things like this going on that will replace what’s already out there.”

Even with so many resources, Limoges argues that hard work is still the most effective tool. “For some people who don’t know how to get prepared, it’s good. You know for some people it’s easier to believe than think. There’s no way you can win another audition other than sit on your butt and practice all day. There’s no secret....Relying on your own self, your own possibilities, that’s what is most important.” Radford agrees that it may save money, but students can learn independently instead of needing an online course. “My litmus test for that is, ‘is it going to make me a better horn player? Is it going to make me audition better?’ And if the answer is yes to either of those things, then try it absolutely....If it could keep a student, especially someone post-school focused, kind of

like reporting in like WeightWatchers,...logging practice and organizing themselves, then I think it's a good idea."

How has this access and advanced technology changed the audition process?

Musicians benefit from rapid information access and simpler distribution today. Julie Thayer feels that it gives students an opportunity to show more experience than one may have. "You want the panel to hear the entire orchestra. You're trying to play in a way to fake experience, but I don't want them to sense that. This access makes it much easier." While very little about the audition itself has changed, preparation is generally simplified. Brent Shires says "It's hard to know how to incorporate technology at this point. Because a live interview is exactly that. Seeing somebody, hearing them play, that experience of live is what we are about, and there is a certain point that may happen very quickly that may affect that process....Technology at the price point we can afford is limited to how we can really use it right now....There are a lot of great ideas, but I don't think they are well developed enough to serve us in a professional way." Several subjects express that the level of expectation of preparation is much higher today because of this access; Laurie Matiation voices a common view. "With all this access, there is no excuse for not knowing everything....You have all this resource material at your fingertips....It's....actually elevated expectations higher than they used to be. That's not to take anything away from people who already have jobs—we worked harder back then, we didn't have the resources....The competition is tougher now."

Many pedagogues offer words of advice and caution; Kurt Kellan cautions against using mediocre sound equipment. "They listen on iTunes and on their computers....We used to listen on big speakers, the sound would come around you. And I think they're missing that sound....It's not the same, people aren't hearing it the way they should be." James Boldin explains that so many devices can be a distraction. "Students often seem distracted by the plethora of technological devices available to them, which in turn can actually make it more difficult for them to focus." William Vermeulen cautions that this ease of access affects how much we are actually learning. "The easy

access to information where people just look it up on a smartphone but don't really learn it—has made this generation one of the least informed generations I've ever seen....The information age has the possibility of being infinitely better. You have such incredible stuff." Richard Todd explains that our overall learning process has negatively affected how we practice.

Our computers and learning how to play an instrument are diametrically opposed to each other. Learning how to play an analog instrument, learning how to play one of these things is planting an acorn in the ground, nurturing it. You can't watch it grow, you feed it, you water it...and eventually it becomes a tree. A computer starts with the whole forest and you have to whittle it down to find that acorn. What gets lost in the process is...that there is not enough attention being paid to repetitive process, memory—because of spellcheck. Nobody writes a paper by hand, nobody gets a paper back with spelling mistakes and so on, and there's no research being done of why we miss that word, spelling or meaning to begin with. There's a level of research that gets lost that gets transferred into practicing....Does that reflect into auditions? Maybe.

While preparation is simplified today, Denise Tyron and others see the biggest impact in mindset. "I think that it's great that information is available. But I think it's changed the attitude of...kids these days. They want all the information and all the answers right now....It's great on the one hand, because the more information we have, the better equipped we are. On the other hand...sometimes you appreciate things more when you have to work a little harder to get it."

Access to technology and materials is a great asset to today's generation, however a certain amount of caution must be exercised in that students must be more mindful of their learning processes.

Has the increased accessibility of recordings impacted the specificity of your audition preparation?

When one wanted to hear a great recording in decades past, it meant a trip to the local record store or to a major city. Much has changed in the past decade. In 2004, Naxos Music Library created their streaming music library, offering a wide range of classical music to listeners worldwide.¹⁰¹ In 2005, YouTube launched their video-sharing website which offers both amateur and professional videos.¹⁰² In 2008, Swedish-based Spotify launched their streaming music site,

¹⁰¹ Naxos Music Library, "About," Accessed January 7, 2014, <http://www.naxosmusiclibrary.com/press.asp>.

¹⁰² YouTube, "YouTube," Accessed January 7, 2014, <http://en.wikipedia.org/wiki/Youtube>.

boasting twenty million followers in 2012.¹⁰³ Because of this access in ease and volume, more recordings are available for audiences everywhere. Simplicity of access is embraced by students: University of Western Michigan professor and freelance hornist Lin Foulk says, “Naxos and YouTube are used a lot in my studio.” Most players still lean to their favorite recordings for inspiration. While Dale Clevenger says of the specific orchestra’s recordings “if it’s possible to get, then you do,” an unnamed subject concedes, “I think it’s a good idea, but I don’t think it’s as important as it once was. One should also be careful not to rely too much on the specific orchestra: it’s the conductor too. Unless it’s something like Berlin, they’re just looking for a good player.” Ultimately only the delivery method and ease of access has changed today.

Do you think there is an advantage to physically copying and studying scores versus today’s instant access?

Students hear tales of past generations of players going to music and orchestra libraries for hours to copy scores by hand. One subject told of the advantages of copying parts from scores with humor. “Your right hand is much stronger afterwards! It holds the bell out much easier!” Richard Seraphinoff holds a collection of valuable hand-written parts. “In the Farkas library, there is a hand-made, copied out part to *Heldenleben* because he couldn’t make a copy of the music but he wanted to keep the music when he played it....And when Farkas was in his seventies and couldn’t remember where his glasses were when they were on top of his head, he could play you any part of *Heldenleben*....He knew the most obscure things from little-played orchestra pieces off the top of his head.”

When musicians had to copy their music, they learnt the music more thoroughly. Richard Graef remembers, “I have a fifty-page handwritten, twenty-part version in my library of *Alpinesinfonie*, because I wanted to learn it....I know it so much better now because I copied it from the score.” Laurie Matiation says, “When I write things down I remember them more....If you asked one of my

¹⁰³ Spotify, “Spotify,” Accessed January 7, 2014, <http://en.wikipedia.org/wiki/Spotify>.

students that question, they would probably say no.” Richard Todd agrees: “I ask my students to get out a piece of manuscript paper and write out *Til Eulenspiegel*. Can you write it out, can you get it right? You’re going to know it better once you’ve finished it.” Many feel invested in their work when such effort is made: Lin Foulk says, “I do think that I prize my parts library much more than my students because it took a lot of effort to get and copy all the parts.” Another subject agrees: “People don’t have as vested an interest in the auditions, because it’s so available.”

On the other hand, others do not consider copying parts to be an advantage; Kendall Betts says, “Study is study.” Jeff Nelsen says, “I think you own it a little bit more....Though that might have been an advantage, there are more advantages now, more information now.”

With increased numbers of people flying to auditions and greater accessibility, has that had an impact on the homogeneity of sound in an orchestra?

Until the 1960s, unions encouraged the hire of local players. Local talent and a homogenized sound were fostered because conservatories and colleges were often linked to the local orchestra. In New York, Cleveland and Chicago, teachers produced students with the same sound concept to eventually augment their sections. Even today, Richard King attributes much of his success in Cleveland to his studies with Myron Bloom. However, conductors also came to cities such as New York to audition for vacancies and smaller orchestras adopted sounds from the big cities. No matter how defined a sound concept, the orchestral sound changes with personnel. King explains: “In any section, if you get a new player, they’re going to bring their own sound and their own personality. So we’re not expecting the sound to stay the way it did. We’re just hoping that everybody has the same values, sound-wise and musically. But it can’t not change. The horn section sounds similar to what it did twenty-five years ago, but only two players remain. It’s such a gradual thing, unless a couple people leave at once.”

Kendall Betts argues that the orchestral sound “is determined by the MD (managing director) and principals of the orchestra.” Marcus Hennigar concedes that travel is a factor, but “conductors and limited rehearsal time are also part of the problem.” Katherine Eisner feels conductors are generally more uniform in their interpretation today. David Haskins attributes this sameness to the education system: “I think that there has been a trend toward greater homogeneity of sound for decades as a result of more standardized conservatory and university training; most young players are getting a more cosmopolitan education when possible, and I think that contributes to more ‘standard’ approaches to the orchestral literature and less regional stylistic variants.” Martin Limoges ultimately attributes this homogeneity to our culture as a whole: “I think it’s becoming the same sound everywhere. This is how the world works. There are Walmarts everywhere now. You go to any town in Canada and you can find the same shopping mall in the same order anywhere. Before that, you could stop at a homemade restaurant, now it’s all KFC, Harvey’s, Tim Horton’s....It’s globalization of the industry and globalization in music. But it’s not all bad.”

Chapter 4: Results and Conclusions:

ADVICE FOR STUDENTS AND AREAS OF IMPROVEMENT

As pedagogues, what do you observe in today's students or what would you like to tell them about orchestral auditions?

While some of the interview subjects are no longer auditioning for orchestra jobs, many are teaching at universities across North America training the next generation. They have great advice for students and insight on how preparation and outlook has changed.

Subjects want students to understand foremost the quality of work involved in success. Lin Foulk says, "It is always a challenge to convey to students how much meticulous preparation, time, and repetition it takes to learn excerpts properly. Once they learn this, it's either incredibly motivating for them or it makes them consider a different career path." Dale Clevenger argues that a combination of ambition and seeking opportunities are needed. "How bad do you want it? What are you willing to do to get it? You learn from everybody. What to do, what not to do, what's good practice. Be very savvy, very open and very honest with yourself. If you aren't, there are problems." William Vermeulen agrees: "There are a lot of ways for hungry people to make it to the top....There are four essential ingredients: they are passion, purpose, persistence, and belief. [With] the absence of even one of those [it] is difficult to really go to the top." Roger Kaza reminds students that overall proficiency goes hand in hand with audition success and knows that students must work at a high level. "They need to *over-prepare*....Be obsessive about perfection in every way in their preparation." Preparation and musicality are a winning combination for Myron Bloom.

The first thing I tell them is [that] they have to be prepared. If they aren't prepared they shouldn't go to the audition. The second thing is, they have to be so prepared that they don't have any issue about feeling uncomfortable or missing notes. If they are prepared properly, those issues don't exist....With me the music comes first. I have five basic things that every musician has to pay attention to: sound, intonation, articulation, dynamics, [and] rubato. And if those five things are understood and respected the way they should be then...you're a fine musician, not just a fine horn player.

Other words of advice lean toward practice habits; Kendall Betts suggests developing a good ear and learning to sight read flawlessly. Richard Todd emphasizes, “You need to go through the motions enough times to know you’re not renting it, you’re owning it, and you know what is going to come out of the bell because you’ve done the work.” Elizabeth Freimuth tells her students, “If you have things in your technique that are not solid, ...you have to work those things out separate from the audition preparation.” Julie Yager stresses to take advantage of performing both for experience and for mental preparation. “Be adamant about putting yourself out there. You can spend all the time you want in the practice room but if you don’t figure out how to get yourself in the zone, it won’t do you a lot of good.” Brent Shires’ advice is more practical: he emphasizes to polish every element of the product presented. “Learn how to write a good résumé, and don’t make things up on your résumé because they always find out....I don’t care that you’re behind the screen, you should dress up. Show that you care about what you are doing. Office staff and management will see you; they will have an impression of you before you start the job.” Vermeulen sees auditions as sales pitches; he advises students to highlight their musical strengths and hide their flaws. By focusing on sounding good and staying within their abilities, they will have greater chance of a success. Bernard Scully looks internally for advice: “You have to ask yourself, ‘are you really ready to sit there and play principal horn, or whatever it is?’ And for me, the answer to a lot of [my auditions] was no—I probably shouldn’t have done it, but if you keep working, ...make your weaknesses better and better,...that’s all you can do.” John Ericson reminds students to focus on the basics and strategize preparation time. “Play so well they can’t ignore you, and learn how to prepare and pace out the final days so that you can play at your peak on the stage when it counts.” James Boldin reminds students to “only worry about the things you can control, and forget about everything else....Be persistent, but realistic about your goals.”

Many teachers stress music-making and shifting focus from missing notes: Jeff Nelsen heeds his former teacher Jean Gaudreault’s advice to make music the most important aspect. Gaudreault explained to him that when John Zirbel won the Montreal Symphony audition he missed more notes

than others, but was so musical they had to hire him. “He made the decision easy for them....It’s important for me to say that I’ve missed notes on every audition that I’ve won. Go for the story, we want to be moved, we want you to play well, we want to hire someone.” Agreeing, Nancy Joy feels that recovery is a winning factor. “If you miss a note, it’s not over. You can come back and redeem yourself by playing the next note more beautifully and the next passage even more beautifully.” J.D. Smith agrees: “I am much more interested in quality of sound, interpretation, a real awareness of what the music is about.” Nicole Cash mentions that restarting is possible. “Don’t be discouraged and don’t be afraid to ask to play it again. We are always open to hearing it again especially if it’s better than the first time. Candidates can take control of their round too.” Christopher Gongos agrees: “I think that’s fine if it happens once, maybe even twice.” Nelsen qualifies when to restart: “It depends how close to your best you are. If you’re at sixty percent or lower and it was near enough to the first bar or two and you know you’re not going to make the panel think ‘oh man we have to wait for you to get it right?’ and it’s only once.” Denise Tyron is reluctant to restart. “In the orchestra, there is no stopping and starting....I want to hear someone recover from stepping on it. Because we all step on it,...so I try to keep going no matter what. And if I finished an excerpt and my ego was a little hurt because I missed something I don’t normally miss...and I say I would like to play that again, man the pressure’s on, I better nail it, and I’m sorry, but I don’t need that on top of it.”

Richard Graef agrees: “the best way of winning a job is to play musically and take chances. You’re going to fail a lot too, but the more you fail the more you win.” When Richard King played the final round for principal horn in Cleveland after playing with them for years, he had to show a different side of his playing.

The music director came up and said, “Risk it—I don’t care what happens.” My priority during those seven years was not to f*%& up, not to miss anything, nice and neat every time. What I think happened is that I was playing so carefully, he wanted to see if I could swing for the fence. And that’s what I had to prove to him, because I was spending so much time playing defense, just trying to make everything okay that I wasn’t going for the art....I played the *Long Call*...and I really nailed the hell out of it—best thing I had ever played in my life. And everybody started to laugh, ...nobody had ever heard me play like that before at all....That level of job, I really had to go flat out and do it. But if he hadn’t come up on stage and said

‘you have to risk everything,’ I don’t know if I would have done it. I probably would have played in a nice tidy way, and everything would have been fine, but I wouldn’t have tried to hit it three blocks from the ballpark.

Others express concern that intensive excerpt training may not encourage musical performances.

Certain teachers, certain studios have created success, and a great deal of success, by creating excerpt factories—students who can, at the drop of a hat, play all the major excerpts. And, I’m not sure how that translates honestly to music-making. The alarming tendency of students playing excerpts on the horn is that it’s machine-gunned, cookie-cuttered out, rather than serving the composer and serving the conductor’s interpretation—whether or not we agree with that, that’s what we do....I’ve heard some alarming things [in students]...in terms of throwing the music away to make the horn playing happen.

John Cerminaro sees a similar trend in which students are more interested in winning auditions than learning how to make music. “I have witnessed the gradual extinction of the famous schools of playing—New York, Philadelphia, Boston, Chicago, etc.—all giving way to one predominant new school: the Audition School. The Audition School is the shadow of all schools and the substance of none. Its solitary goal is to win auditions. Music is entirely a secondary concern.”¹⁰⁴

Many teachers emphasize the importance of addressing mental readiness: Richard Todd says “Know going in that the one thing you have control over is your knowledge and command over what you are about to do.” Gina Gillie decides how to conduct herself at the venue. “Did I have to be really quiet and sit in a corner by myself before the audition? Could I be chatty and talk to a bunch of people? Should I do breathing exercises, should I do stretching? You know, all the non-playing stuff, how to focus your mind to get into the space where you’re going to be accurate and as ready as possible.”

Julie Yager knows that desire plays an important part in success. “Going into an audition without really truly wanting it—for me won’t end up well.” Denise Tyron knows the committee feels that motivation. “You can always tell when somebody really wants the job. There is always a certain edge, a certain energy when they play.” She adds that she asks her students to simply be the best players they can be, and with it comes success. “Playing the horn is not about winning a job and

¹⁰⁴ Cerminaro, “The Audition System in America,” 36.

people get too focused on ‘I have to win a job.’ And what happens when you win that job? Does your life stop as a horn player? Do you stop practicing? What do you have to work for? So if you can change your attitude,...that’s when I started winning jobs.”

Gabriel Radford sees a different mindset marring excellence.

I feel like too many students lack curiosity,...lack that desire, that need to get really good....They are too content with what I tell them and not interested in pulling off and doing their own exploration of horn playing and horn music and the repertoire in general....And inevitably that’s how they play a phrase. If a phrase isn’t curious, that’s what you’re going to hear. As a general comment, if you’re not diving in to the study of horn playing, if you’re just content to hear what your teacher is saying about winning an audition, you are going down the wrong path. You have to want to get great so bad that it consumes you, and if it doesn’t consume you, it’s not going to work....If you want to be an Olympic athlete, you’re not going to get there by being normal, you have to be abnormal....It’s the same in music. If you are just a regular student, then what are you studying?

Another anonymous interview subject felt the opposite. “For the most part, the things that students are working on are not the things committees are looking for....They should be spending more time making it rock solid....What they are looking for more than anything is somebody who can lay it down. They are not looking for a great musician on fourth horn, there is only one time in the repertoire that that is potentially required and half the time the principal will take that solo. It’s important to remember that we’re playing music and all that stuff, but that’s not what most people are looking for.” William Vermeulen takes a unique approach to his students’ audition preparation.

I tell my kids that they aren’t professional musicians—if they were, they wouldn’t be here at Rice studying with me. I tell them, it’s not really a competition of professional musicians; it’s a competition of professional auditioners. And so the Rice guys walk in believing that they are at the top echelon of professional auditioners. That way they aren’t getting their confidence shaken, competing against some guy who’s been playing for twenty years with this orchestra. And they aren’t scared by these people, because they know that when you’re living your life day to day, you don’t have the same time to practice the way these kids do.

Through this professional auditioner mindset, Vermeulen feels that success will come. “You have to put yourself in a process like you’re floating down a river. And where that raft chooses to stop, the raft chooses to stop....They’ve just got to keep going, keep paddling downstream. And hope that their raft sticks at some point. And if it doesn’t, they just keep going.”

Martin Limoges advises to trust good preparation. “When you go to an audition, people always say good luck. It’s not luck, it’s not a 649 [lottery] ticket—that’s good luck. What I say to my

son is “have good success,” because you are prepared. Success=effort x strategy. The more you work to your strategy...you prepare yourself for anything that can happen. Now you are at the mercy of your success.” Finally, one teacher reminds students, “Persevere, don’t give up even though the default result of almost all auditions is ‘you didn’t get it.’ You need a time to work on the material as though it were (almost) a full time job—months, at least. Each audition will get you a little bit closer, and be a little bit easier.”

Do you think the level of talent, virtuosity, musicality or technique has changed?

The perception of today’s players being stronger resulted in widely diverging opinions. Sixty-nine percent of thirty-five subjects think that the level of talent, virtuosity, musicality or technique has changed, while thirty-seven percent clarify that technique or virtuosity has improved.

Ten subjects feel that ability is unchanged or worse in recent years. As Roger Kaza says, “Although there are many fine players now, there always were. It is a very competitive business. Those who are bound and determined, and have enough aptitude, usually find their way.” Richard King sees changes, but not in the top echelon of players. “You have more people getting better at an earlier age, but at the very top, I don’t think it’s any different.” Myron Bloom perceives a decline in music-making because of priorities now focusing on perfection instead of on musicality. “As far as I’m concerned, the more I hear every day; it’s getting worse and worse.”

Thirteen subjects feel technique or virtuosity has improved. Many make the point that access has largely impacted perception. “It’s so easy to travel and study with people, there’s a lot more access to information. I don’t know if it’s creating more virtuosic players, but they get out there more. But I think people are getting better younger....It’s easier to stay motivated because there’s so much out there.”¹⁰⁵ Philip Farkas, Mason Jones and James Chambers were all hired by major orchestras in their teens, so young talent was not uncommon in the first half of the last century. Others like Myron Bloom agree that some things will not change: “The level of talent is always there.

¹⁰⁵ Julie Thayer (fourth horn, Houston Symphony Orchestra), in discussion with the author, May 27, 2013.

You've either got it or you don't." Laurie Matiation agrees: "Musicality comes from within, music comes from the individual. That can be learned to a point, but you don't really learn that." Others see mixed results in today's players. Kurt Kellan says, "Technically, they're much better. Musically, they're not as good, because it's too technical." Green Bay and Kenosha Symphony Orchestra's hornist Kathryn Krusback says, "they are good at excerpts but not at all the other elements they have to do to play the part, as far as balancing, blending, matching, articulation, styles, sight-reading...and getting along with everybody. It's on such a low level, because some orchestras play ten concerts a year." Dale Clevenger agrees that only technique has improved. "There are plenty of people who play the instrument extremely well, better than I can ever play, they can do stuff that's mind-boggling. But then they play *Oberon*, and does it touch the listener? Do they forget where they are, have they been transported out of time?"

The final group of subjects see improvements; William Vermeulen explains "I am hearing more high school kids come in and play Second Strauss for me, where when I was a kid, there were very few that were playing Second Strauss....There are more hotshots now." Gene Berger feels change: "I won a job right out of grad school, and I think I'm a much better player than I was in say 1991, but it almost seems much harder to advance." Michael Hatfield sees more orchestras reaching the top tiers of performance excellence. "They had Big Five, then the Heavenly Seven, but now when you hear these so called second tier orchestras, they are as good as any top tier orchestra." Elizabeth Freimuth sees the evolution as a product of the job market. "The competition is always becoming fiercer. There are more people in the pool, so that has to happen. And there's no more jobs—in fact, the jobs are becoming fewer." Ronald George agrees that the competition engenders improvements. "It's just like the Olympic athletes; a lot of the world records are being broken. The bar just keeps rising." Others feel that the manufacture of recordings changes our standards.

Gabriel Radford and others attribute improvements to role models available. "I think the level is getting better because students learn more from better teachers. I'm not saying bad things about teachers thirty and forty years ago, but it's my guess that many of those great players, some of them

who are still playing, were such talents, and now there are more teachers who had to work harder for what they have....And the other thing is, I think that teaching has become more lucrative....It's kind of the professionalization of teaching."

Richard Graef feels that the improvements are actually because of greater diversity in hornists' abilities. "You don't want to hire a fourth horn who can only play fourth.....That's probably been a real slow change in the last two hundred years....You can't play just high horn or low horn—every audition I've taken has Shostakovich 5 on it. Thirty years ago, the first horn just might not play it."

After sitting on audition panels, do you have any further comments about the process now or from previous generations?

Sitting on a panel is one of the most eye opening experiences a musician can have. Elizabeth Freimuth says, "It is the best experience one can have for their own audition training. The place I learned the most was the proctor....It's so obvious, people get in their own way....Mental solidity makes such a huge difference." Gene Berger notes that auditionees make simple mistakes especially in rests. John Ericson explains rhythm and intonation are the main factors in elimination. Denise Tyron emphasizes that training with a screen changes what you hear. Jeff Nelsen has participants sit on a panel for his Fearless Performance workshops. "The first thing they learn is how much better everyone's rhythm can be." Many underscore musicality being paramount. Martin Limoges abstains from writing comments to simply listen. "When a person makes me forget everything, they win." Randy Gardner explains the importance of committees finding the right player. "Their strongest desire is not to eliminate players but to hear playing worthy of advancement. Few people beyond a person's family are so intimately connected with the quality of life for a musician than fellow section members. Hiring decisions are really quality-of-life decisions."¹⁰⁶

Two anonymous subjects remark on the outcome when hearing the 'perfect' audition. One says, "We had some people literally play perfect auditions,...but then someone came and played the

¹⁰⁶ Gardner, "Views from the Other Side of the Screen," 40.

most beautiful Ravel *Pavane*. They played the next piece and sucked, but they played the *Pavane* [so beautifully] that they said he deserved to be heard again. He went on to win the audition.” Another subject agrees: “I heard for the first time...a perfect audition. I had never heard anything like it. There was literally, nothing wrong...and they didn’t advance past the finals....There was no poetry. You know, my philosophy on auditions can be summed up like this: too many people are playing to avoid ‘nos’. And I think you should be playing to gain ‘yesses’.” In arguing for musicality to reign, Gabriel Radford cautions to consider the context and purpose of each excerpt.

With the horn auditions we just did,...I was shocked at how people played *Fidelio* second horn. It’s a simple excerpt. Don’t bark, don’t make angry sounds, why did you come in and play *ff* there? This excerpt is not on here because its *ff*, that’s what Strauss *Alpinesinfonie* is for which was also on the list. We’re looking for clean, clear, bouncy, tons of character playing. Tons of people came in first of all counting it badly, then playing it ridiculously loudly. You’ve been just practicing it for six weeks and you just came in and made an angry sound in *Fidelio*....You can call it anything—an outdoor style, happy, but you can’t call it angry, that’s for sure.

Subjects also offer cautionary tales about demeanor. One subject says, “There are always people who try for it who pull tricks,...like [one person] who came in walking in high heels so everyone knew who she was. She had done lots of politicking beforehand to the brass players. She won the audition, but she wasn’t the best player. I knew that because I heard it.” Michael Hatfield says, “What you do as a person will follow you from college on.” He explains that when they reached the final round in 1975 of an audition for which he was a panelist, the conductor asked what Hatfield knew about the hornist. Hatfield summarized his training and expertise, but the conductor reiterated, ‘what do you know about HIM?’ Hatfield was charged with phoning the candidate’s employers and mutual contacts to find about his character and personality. The conductor was happy to hire the other candidates if they would be a better fit personally. “The moral of the story is: keep your nose clean. They’re looking at you not just as a sound but as a workable person.”

Subjects also comment on the difficult nature of being a panelist, knowing that their perspective at the end of an exhausting day will never be the same as at the beginning. “If a committee still thinks they are looking for the same thing at three or four in the afternoon that they were at nine in the morning, then God bless them, they have survived....You believe you think you

know what you want to hear, and circumstances of what you're hearing over the day may change that opinion."

J.D. Smith has greater empathy after sitting on a panel. "I have taken auditions where I felt like I had been blown off,...or it sounded like someone was reading the paper and was bored....That may be the case, but you shouldn't project that to the candidate." The bottom line is that most truly want candidates to play well. Nicole Cash agrees: "I think it's important to know we're rooting for every single person. We just want them to relax and be comfortable and play their best....It's nice to know they're on your side." Finally, one subject reminds us that being part of the selection process is an opportunity to be valued. "It is a privilege that we get to listen to auditions, that we have a say. The money is just there as an honorarium."

How do you feel about committees being hesitant to hire anyone for available positions?

In recent years auditions are more frequently concluding without a winner. Richard Graef estimates auditions cost about fifty thousand dollars, so a failed audition is costly on many fronts. Richard Todd wonders if there could be additional financial factors, with substitutes costing much less than tenured players. Subjects speculate on the many reasons they happen, one possibility being a discrepancy in the needs of the committee and conductor. "If the committee has in fact narrowed the field to one or more acceptable choices, this decision produces a colossal waste of time and creates morale problems and divisiveness between the players and the conductor. It can also mean that the conductor has a favorite in mind for the position....The difficulty with this is that in many situations a conductor is only around for part of a working season and the players are there for all of it."¹⁰⁷ Bernard Scully agrees that there are many conflicts in needs: "If there's a music director, a lot of times they have very strong ideas about what they want. There could be a gridlock between players and the music director or between the players themselves." John Ericson knows that parties

¹⁰⁷ Thomas and Orgel, "Auditioning for a Horn Position in the United States," 57.

do not always agree. “The committee advances people that would fit in the existing section but actually the Music Director would never hire, because they want something different.” Julie Thayer feels that compromise of a lesser candidate may result when there are diverging opinions. “The conductor wanted one person, the horn player wanted another, and they settled on the person no one really wanted, but that they could all agree on.” There are also different perspectives within the committee. Thayer says, “It amazes me when I like somebody and the person beside me that I respect a lot thinks the exact opposite.” Katherine Eisner-Garber feels that a winner and runner up can result from an audition. “Pick one. Have a probationary period and have a standby.” Gabriel Radford feels that each committee member wants to hire someone, but not always the same person. “It used to make me very angry, and then I sat on committees that [did not] hire anyone. You have ten people who are going to vote yes or no....Every committee member votes for somebody, but no candidate gets the majority of the votes, and then you’re done!....Nobody in their right mind wants to go through the process again.” An orchestra has to be improved by their newest player, and Radford suggests sometimes they are not always present. However, when top tier orchestras with a high pay scale such as the Metropolitan Opera Orchestra state that they will hire at the first audition, there is a reasonable expectation that qualified candidates are present. In smaller orchestras, Radford worries this is not always the case.

David Haskins feels more use could be made of the tenure process if there are doubts. “There is a reason why orchestras have an extensive performance review and tenure process in place, and that if there are any lingering doubts after the audition, these can be resolved during that process.” Martin Limoges thinks granting tenure reflects character more than anything. “The tenure process is more to see what a good person you are not what a good player you are. If you’re a bad person, you’re going to find [bad] things to say. If you’re a good person, you will only say nice things.” Others feel that tenure should rarely be used, because players relocate families and may leave other positions. Elizabeth Freimuth agrees: “if you’re going to offer somebody a job, there should be a high expectation that they will get tenure.” Graef feels tenure should have early reviews.

“The problem is the probation systems are almost always two years, we almost need an interim step....Maybe after three months we give them some sort of initial determination.”

As Graef says, it is important for committees to consider their needs before an audition. Richard Seraphinoff remembers one such instance. “I was on the audition committee for the Toledo Symphony when we wanted to hire an assistant....Every time in the first round when somebody played with a dark rich sound, unlike our horn section—because we had kind of a bright sound—one of the non-horn players on the committee would say ‘hey, there’s a nice sound,’ and Lowell Greer, the principal horn would just turn around and say ‘are you trying to tell us something!?’” David Bourque complains, “Committees sometimes hold multiple auditions for the same opening over a period of years. Is the committee waiting for another player to be born, grow up and trained to fill the opening? At some subconscious level, they may be looking for ‘the same’ player who has just retired.”¹⁰⁸ Lisa Conway also finds multiple auditions have negative results. “If the same orchestra has held an audition many times and not hired those previous times, I think there may be a situation where there’s not a qualified player, because people stop showing up to it.” Denise Tyron points out the same issue, especially if the orchestra is able to advance players to the finals. “I can remember a particular orchestra that had seven auditions for one position, and I showed up for two of those. And you’re hearing all the main people,...just waiting for someone to jump through that magical hoop on that day. And many of those people who made it to the finals before that day would have been great in that job.” Conway looks to the committee for a solution, especially through communication. “I kind of think an audition is a failure if you don’t hire anybody. And I don’t think it’s a failure of the players, I think it’s a failure of the orchestra to find the right player. I don’t think it’s structured properly if at the end of it, you end up with nobody. And I do think there are all these safeguards—you have a trial period, you have a probationary period as well....I think sometimes it’s a sign of a committee who doesn’t get along, it’s sort of more about the orchestra than it is about the player at times.”

¹⁰⁸ Bourque, “Thoughts on the Orchestral Audition.”

There are also subjects who feel standards are too high. One subject says: “Makes me crazy. That is total BS, a blatant conceit that their standards are sooo high that mere human beings can’t meet them.” Smaller orchestras have sometimes unrealistic standards: Thomas Stevens argues, “Orchestra audition committees tend to impose higher performance standards on the applicants than they the panel members, could themselves possibly attain. And additionally, the most surprising, nearly unanimous of the opinions is that it is generally more difficult to audition for the lower echelon orchestra than it is to do so at the top major orchestra level!”¹⁰⁹

In a discussion with Gail Williams after three failed fourth horn auditions for the Chicago Symphony Orchestra, Graef learned that there were several candidates that got votes from all the horn players on the committee, but nobody else voted for them. The committee met and asked ‘Are we doing something wrong?’ Williams reminded the eight committee members that only two auditioned in the last twenty-five years and their auditions were much different. She asked Dan Gingrich if he played as well fifteen years ago as he does now, and he said ‘no way.’ She replied, ‘why expect that now? It’s not going to happen.’ She asked the same of Bud Herseth and told him, ‘when we hire for you, we’re not going to hire you again, we’re going to find the seeds that can become you or even be better.’ Stevens argues that the level of ability has to be higher today and players cannot grow into roles as they once did. “The ratio of rehearsals to concerts has changed in recent years [fewer rehearsals for more concerts] and, perhaps, most importantly, the orchestras and their chief conductors do not have as much time to teach/train new members as they once did.”¹¹⁰ This is a stark contrast to the mid-twentieth century when George Szell taught a small lesson to potential candidates, seeing how they responded to his guidance and adapted to his requests. This is no longer feasible given orchestra’s and conductor’s schedules, and this level of interaction is uncommon today.

Some feel that failed auditions are to pave the way for another player to fill the seat, as some CBAs allow appointments. “The majority of times I think they already have somebody in mind that

¹⁰⁹ Stevens, “Suppose They Had an Orchestra Audition and Nobody Won?,” 111.

¹¹⁰ Ibid, 110.

they want to play that position, and they just have to go through the audition. It's a lot of waste of money and time to everyone." Another thinks there was no hire at a major orchestra audition as they "wanted someone that didn't advance-because it's not like there was no one there that couldn't play the job." Gene Berger says, "I've taken about seventy auditions, and I hate to say it but maybe twenty of those were not filled out of the audition process—maybe even more than that." Stevens calls such auditions 'rhetorical auditions' and explains his experience with one.

There have been orchestra auditions where there was no intention of picking a winner, or where the winner had already been chosen, or in its most common form, where the orchestra simply wished to dispense with the mandatory audition so that its leadership could proceed to fill the vacancy in its own preferred manner....Rhetorical auditions do not represent a common occurrence in the orchestra world, but they do exist even though many people in the orchestra business vehemently deny it. During the course of this writer's career,...there have been four instances of personal involvement in the rhetorical audition equation....One of the most prominent examples...involved the audition for this writer's position of Principal trumpet with the Los Angeles Philharmonic Orchestra. The orchestra's audition committee...elected to invite at least three prominent trumpet players to play special private auditions, and to play with the orchestra, after the regularly scheduled audition had taken place. This created a problem because the invitations were extended to these three players before the regular audition....It was only a matter of hours before trumpeters everywhere had become aware of these special invitations....The committee's action raised serious questions regarding the integrity/fairness of the regularly scheduled audition, to the extent that at least four very qualified players have stated, off-the-record, that it represented a contributing factor in their decisions not to attend the L.A. audition.¹¹¹

Nathan Kahn explains that orchestras have the right to appoint musicians if there is a negotiated appointment procedure in their CBA or if there was an agreement between the audition committee, the local union and management.

I often get complaints from audition candidates demanding that the AFM should "force" this orchestra to have a competitive audition for this position. The AFM cannot and should not get involved in forcing an orchestra to hold a competitive audition. Audition process and decisions are made on the local level. There is no requirement that any orchestra hold a live audition for any vacancy except those, which may be dictated by their collective bargaining agreement. Even so, the Audition/Orchestra committees in conjunction with their local union and the management could agree to waive that requirement.¹¹²

There are a large number of subjects that feel that no hires are justified. As Roger Kaza says, "Sometimes it's just very hard to replace a great player, and you don't want to "settle" if the fit isn't right." Julie Yager knows that hires have long-term effects, and that committees do not take the

¹¹¹ Stevens, "Suppose They Had an Orchestra Audition and Nobody Won?," 112-113.

¹¹² Kahn, "Auditions: the Challenge for Candidates and Committees."

decision lightly. Jeff Nelsen finds it difficult to be critical of committees, especially for high-level orchestras, when the accusers are not on the panels themselves. “People are not always right when they say ‘it’s amazing that they didn’t hire anyone.’ So many people talk about auditions in a judgmental way of the orchestra; I’m like ‘did you hear anyone?’...Whenever I hear an orchestra didn’t hire anyone, that’s my first thought; that someone should have made the decision easy for them. And I wrongly or rightly trust the orchestra to want to be blown away by somebody.”

William Vermeulen believes that the level of playing is often much lower than candidates’ assessments of their abilities. “Most of our audition candidates have no clue how good you have to be to play at the level of the major American orchestras. I think that most are really C level or worse candidates....It’s very easy of them to say sour grapes.” Richard King knows for a top-level orchestra such as Cleveland to stay at its peak game, they have to find something beyond capability. “I hear the grumbling, ‘oh they don’t know what they’re looking for. Yeah, you do. You know when you hear a winner. And often you don’t have a runner up, because to find two people as qualified as you’d like, as magical—that’s pretty rare. We’re not dealing with who can do the job; a lot of people can do the job, certainly. We’re hoping for some absolute magic. We’re hoping for Dennis Brain coming back and playing.” Freimuth states that principal positions in bigger orchestras have high standards and are cautious when choosing such important positions. “They want someone who can be a real strong leader, and the only way you learn to lead is by leading, and there is a certain amount of experience that I think they hope comes with that player.” Dale Clevenger likens this special quality to inspirational playing, and trusts the judgment of the music directors. “Being capable, solid, reliable, dependable? But inspiring? Another matter. And that’s an arbitrary judgment....If you really trust the music directors—there are some people Barenboim would just not hire as a principal—he says they play wonderfully, but not so inspired. That’s very difficult to quantify.”

The Indianapolis Symphony Orchestra looked to committee preparation to ensure a hire for their principal trumpet audition. The former principal played the list so panelists would be comfortable in knowing what to look for. Graef wanted a quick education on why works were

chosen; thereby having a good basis to judge the first to the last auditions of the day. When they got to the audition nobody got close to how he played. “We didn’t take into account that he wasn’t auditioning—[but] we knew we had great players.” In the second audition, they changed their focus and were able to make a decision.

Other complaints when there are no hires are that candidates are not set up for success. “The most typical and credible among their allegations: that they are not given enough time to play...and that quite often, they are victimized by last minute scheduling problems such as being required to play as much as an hour before or after their originally scheduled times, a situation which can be technically and/or psychologically upsetting.”¹¹³ Stevens continues that success is undermined because of an educational disconnect. “There seems to be a serious lack of connection among all of those involved in the audition process, ranging from the schools/teachers who train the prospective musicians to the orchestras which ultimately hire them.”¹¹⁴ Finally, Stevens argues the need to address these complaints or allegations. “Unhappy auditioners cannot formally complain about any perceived mistreatment at auditions for fear of being branded as troublemakers....The Musician’s Union, at both a national and a local level, has never displayed any serious interest in investigating problems related to audition fairness, even though most auditioning musicians are dues-paying union members. And the local on-site player committees, depending on the particular orchestras or the specific committees involved, can actually be a part of the problem.”¹¹⁵ The AFM Symphonic Services Division has in fact offered an audition complaint hotline for the last twenty-six years to address these very issues. I would argue that the hotline could be a better-advertised resource for advocating candidates’ rights.

What would you suggest for an ideal hiring process?

¹¹³ Stevens, “Suppose They Had an Orchestra Audition and Nobody Won?,” 110.

¹¹⁴ Ibid.

¹¹⁵ Ibid.

The most surprising result of the survey is the small number of subjects that encourage modifying auditions: of thirty-two subjects, thirty-eight percent wish to change auditions, with most of those changes being minor. Many feel the system is disconnected from the job, but that there are only slight improvements possible. Given the population and number of candidates in North America, many lament little opportunity for change.

The preliminary rounds and pre-screening can be improved through several changes. Résumés are simply a letter of application for many orchestras, and I propose that referees could be included. Candidates on the cusp of consideration can be endorsed by a well-respected musician - allowing the 'Bud Herseths' to compete. Finalists' character and work demeanor can be evaluated when the pool is narrowed. While I agree that every candidate should have the right to audition, not all candidates must audition for the entire committee to reap benefits from the experience. Using the first round pre-screening video saves both candidate and committee money and time. The learning from making a video is highly beneficial, and candidates can gain onsite audition experience from smaller orchestras where they may be more likely to gain employment.

Pre-screening should be through unedited video to ensure players are able to play consistently and are judged on an even scale. Candidates should be reduced to a number in which only one room is necessary for the preliminary round. Michael Becker prefers to keep audition days shorter: "Some orchestras allow several days of preliminaries to reduce the load each day and allow the candidates more time to show how they play past the initial nerves. Smaller orchestras may find this idea harder to implement due to the cost involved in paying the audition committee, but it may prove cost effective in the quality of the ultimate decision."¹¹⁶ Gabriel Radford also feels that the committees may be prioritizing the wrong elements in earlier rounds. "There are often so many people that the wrong people get through....And you get them to the semis and you think 'how did they make it through?' The students I worry about are the ones that continually get past the first round and never get to the finals. Those are the students that there is going to be something missing—heart and soul."

¹¹⁶ Becker, "The Trouble with Auditions."

Though section playing is generally used less today, it is still a helpful tool. Brent Shires likes section playing, but feels older players are hesitant to participate. Laurie Matiation feels that section playing helps narrow the pool but feels trials are more effective. David Bourque feels that by doing more video-based eliminations, more candidates could have two or three week trials: “[A] video audition could well lend itself to this approach as it could be the filter. By being invited to play in the orchestra as part of their audition, candidates could show what they really know.”¹¹⁷

Gene Berger explains how playing with the Fort Worth Symphony Orchestra in about 2004 was useful. “They took four finalists out of the prelims. The next day they had a round where the conductor conducted the excerpts onstage, and that afternoon we came back and all played about thirty minutes apiece with the orchestra.” As one of the most important abilities in an orchestra is to follow the interpretation and direction of the conductor, I argue that asking a player to change things or to work with a conductor should be an integral part of the final round.

Most subjects stress the benefits of trial weeks, especially to test adaptability and personality. Not only does it prove their ability to play in the section and with the orchestra, it evaluates the personal connections that enhance great sections. Richard Todd knows his ideal audition is impossible. “I would prefer to have a situation if I was picking a second horn that...I say ‘hey we get along great, we play beautifully, come play with me.’” Bourque says, “Let’s interview the person. We will be working with this musician as a colleague, possibly for decades. Would it not be nice to know that the candidate understands what is required to work with people and in an orchestral section?”¹¹⁸ In her ideal audition, Katherine Eisner-Garber would “start with a small private audition for the few people that we really thought might work from personal knowledge,” and go from there. Nicole Cash sees advantages for both candidate and orchestra in trials. “Say you’ve already got a great job, but you’re with someone who wants to relocate or whatever....You are also auditioning them, ‘can I be true to my musical self or will I have to compromise?’”

¹¹⁷ Bourque, “Thoughts on the Orchestral Audition.”

¹¹⁸ Ibid.

Robert Levine explains an interesting model in San Francisco. Finalists participate in an audition week, which includes orchestral playing and chamber music. “In a sense, it’s almost like a pre-tenure process.”¹¹⁹ Levine argues that otherwise, with the high number of qualified candidates, a suitable player is always chosen, but not necessarily the best fit for that particular section. Multiple subjects prefer auditions by invite, including Lisa Conway. Her suggestion is to play four excerpts and a solo in the first and second rounds respectively, and in the third to invite several players plus those that have advanced to participate in section playing and chamber music. The final round would be a two-week trial.

While subjects suggest making more use of tenure, Gabriel Radford is wary of the implications if the candidate does not suit. “I’ve always thought, just hire the person, that’s what probation is for....Then my music director said something to me that shocked me. He said, ‘well I’m not going to hire somebody and fire them two years later because I got it wrong’....And I thought about that;...you have to fire somebody who has moved their entire lives....You have to be careful that you have the right candidate.”

Interviewees are divided on the presence of a screen in the final rounds. Nancy Joy advocates a screen until section playing to ensure fairness. Roger Kaza argues for constant screens for known entities. While Julie Yager likes having the screen down, she worries that players could be discriminated against based on appearance: in a recent trumpet audition, she worries that the winner's young age could have been held against him. Gina Gillie believes open finals are necessary: “I think it’s nice to look out there and have a connection.” Randy Gardner uses legal justification to keep the screen up. “[A blind audition] greatly objectifies the audition procedure, helps eliminate a variety of possible areas of discrimination, and protects orchestra managements against lawsuits in our exceedingly litigious society.”¹²⁰

¹¹⁹ Levine, “Inside the Audition Process.”

¹²⁰ Gardner, “Views from the Other Side of the Screen,” 39.

A major concern is that the audition system tests the wrong skills and rewards the wrong people. Radford promotes better judging parameters: “My rule in the first round is that you advance potential, in the second you advance excellence, and in the third you hire artistry.”

Richard Graef knows that there are capable people he would love to play with and could do a great job that do not audition well. He also knows of musicians that have won several jobs—often multiple times for the same orchestra, and can’t keep them for longer than a year. Denise Tyron laments, “auditioning is such a different skill, [it is] the only time we as musicians don’t have someone to react off of....Someone can be a great orchestral player but not a great audition taker. Or vice versa....It’s hard when you have the extreme of both situations.” Lisa Conway and many of her peers feel that while their playing has improved, their odds of winning another audition decrease. “I feel like I’m becoming a better and better,...but I feel like I probably wouldn’t do as well....When I was young, a student going to these auditions, I was really intimidated by people who already had jobs, people who were older than me....Now the person who could most intimidate me is a kid who’s in the practice room hours and hours every day with the excerpts. While that kid might not have the experience, auditioning is a skill in itself.”

Bourque believes that panelists are not used to hearing the true orchestral sound, and eliminating the context removes the experienced players who play as they should in the orchestra.

Orchestra committees are accustomed to hearing an instrument in the full orchestra context, and often while they themselves are playing. They are not accustomed to hearing wind (string, brass) instruments on a stand-alone basis as heard at auditions. The edgy, rough playing that can often be requisite in an orchestral wind section is an anathema at auditions. A friend of mine and bass clarinet colleague, who plays in a major U.S. orchestra, said, “The goal lately [at auditions] seems to be to insult the fewest people. Actually playing as loud as we do in an orchestra, while totally necessary to do the job, insults some people at the auditions.”

Experienced players will come to an audition and play the excerpts how they should be played in the orchestra and, in most cases, this will get them bounced from the process. Orchestral experience not ‘adapted *for audition use*’ is a liability at auditions if the player is not aware of the difference between playing an audition and doing the real job. How many great candidates have not been promoted to the next round because they have the audacity to play the excerpts like they really should be played?¹²¹

¹²¹ Bourque, “Thoughts on the Orchestral Audition.”

Several subjects look to the repertoire lists to improve auditions. Graef feels experience could be tested through an audition more like mid-twentieth century auditions. “I’d be in favor of having an eight to ten excerpt list....Semis and finals will be taken from the basic repertoire for your position.” Martin Limoges feels the repertoire does not necessarily mirror the job, and that some players struggle with commercial music. “One week I play Mahler 5, the next the Beatles, the next Barenaked Ladies....There should be a pop song, a pop solo, or something like that.” Jeff Nelsen argues that panels may not value pop excerpts equally in those situations if a player is very strong at the classical music. Bourque argues that testing so many contrasting works back to back is unrealistic. “Where does an applicant have to demonstrate the ability to do everything difficult in their field in twenty minutes even though this ability will never present in the real-work situation?”¹²² Nelsen agrees: “You will never on the job, walk in there and have to perform fifteen different symphonies in one day.”

A few subjects looked to European models for better processes; Berger prefers multiple solos. “I want to see a person who enjoys to play,...because they will have more longevity in the end.” Bernard Scully explains his Berlin Philharmonic co-principal horn audition began by invite through an unknown vetting process. He played for the entire orchestra with accompanied solos. Excerpts were performed with the orchestra and the entire group voted. “That to me was the most ideal audition situation. Now, is that really possible in America, or is that going to really jive with our American sensibilities? Probably not. People would be pretty pissed off if you invited a really small number of people and excluded everybody else based on some...whatever. Here we have an idea of fairness. But at the same time, like I said, based on experience, based upon some of your knowledge of the person’s playing—and there are fairly well-known players—you can get a sense of who you’d like to listen to.”

¹²² Bourque, “Thoughts on the Orchestral Audition.”

Several subjects feel that solving the power struggle between conductor and committee can improve auditions. Kurt Kellan feels that the system improves as committees have more votes. “It’s up to the committee to get more power in the contract to make it one on one, so the conductor doesn’t have power, or two to one.” John Cerminaro argues the opposite: “I believe American orchestras still work best the time-honored way: with a dedicated maestro at the helm, a good labor union looking over his shoulder, and a handful of his best, most trusted players at his side for council.”¹²³

Others emphasize that decisions must be made before beginning. Andrew McAfee looks to the principal horn to unite a section while Michael Becker looks to the whole section for leadership.

One of the troubling things I have learned from both sides of the screen is lack of preparedness from the committee. They often do not agree beforehand on what they want to hear from the players. They should discuss the following issues: what is most important in the section and for the orchestra? How will we decide what values are most relevant in deciding whether to consider this player? Is musicianship more important than accuracy? How should these elements be weighed against each other? How should we organize the time spent in each audition? How should we weigh excerpts, solos, section playing and ensemble playing? A majority of the job is playing in a section; therefore, it may make sense to place more weight on how a player fits in with and works with the section. This is especially important in section positions. This is the reason only the corresponding sections should make the decision. They generally have a sense of what will work for them.¹²⁴

Becker also criticizes the lack of requests from committee to auditioner. He suggests spending more time with fewer players, and requesting changes before they get to the finals. “With fewer players on a given day, there would be more time to ask a candidate to play something again, or more important, to play something differently. The actual job requires us to constantly play things differently at the request of the conductor.”¹²⁵ Interviewees have discovered that the difference in winning a job was for them a simple change that was never asked. An essential part of the audition should be working with the candidate, trying various interpretations, and deciding beforehand as a committee what qualities are most important. These aspects will make the current system more effective.

¹²³ Cerminaro, “The Audition System in America,” 36.

¹²⁴ Becker, “The Trouble with Auditions.”

¹²⁵ Ibid.

Subjects look to the committee for feedback both during the audition and afterward; written comments are helpful for candidates to grow. Berger feels that it may be legal reasons why so few orchestras hand out comments today. J.D. Smith feels that for finalists, giving comments is especially considerate. “If someone has taken the time to travel and play for me, I don’t think it should be an imposition to take five to ten minutes for me to give them my perspective.” Nelsen understands that some panelists may prefer not to hand out comments, but there are many that are willing: “I’d love to let the people know what I thought they did well and what would be improved.”

Finally, one subject suggests anonymity also be applied to committees. “Discussion of results should be anonymous and written only (like an online chat), because loud-mouthed extroverts often sway audition results in discussions; introverts have a harder time getting their points across.”

While many subjects are reluctant to change an arcane system, they recognize that it is not without flaws. Richard Seraphinoff and countless others are stumped on a better format given the high number of applicants, saying “It’s like what they say about democracy: it’s the absolute worst form of government, but nobody can think of a better one.” Kaza explains how a joke turned into a commentary on a ridiculous system. “My CD, *Audition: Improbable*, it was a lark based on an earlier cassette tape I had made about making a taped audition. A version of this joke tape was actually heard by a real committee—who thought it was legit—and was quite funny at the time to see their reaction! I did have a few educational points to make, but mainly I was trying to point out the absurdity of auditions, where your entire ten thousand hours of training is condensed to a five-minute do-or-die moment. Looking at life this way can have a calming effect at times,...sorely needed during an audition!”

Nelsen summarizes to ultimately surrender to the system and focus on your goals. “You have to trust the system. Yes, it’s a seriously flawed system, so change the system. Can you do that? Do you have enough time to do that? Do you know enough people in the world to change the system? No, you don’t. So surrender to that, let go, and succeed through the system that is between you and your dream job....How are you going to get your dream?”

There are a few additional points for improvement. Nelsen advocates more standard organization of all variables so candidates do their best. “Even the people walking you from the on deck room to perform have rules—they don’t try to speak to the person, they don’t make small talk with them, they don’t rush them, no matter how behind the audition committee is.” Nicole Cash advocates clearer verbiage in contracts about cell phone use, as players have found out short lists in advance and similar issues. The AFM advocates multiple rooms to hear more applicants. “The Symphonic Services Division recommends that orchestras consider the use of split audition committees, and/or multiple audition days, whenever this is possible.”¹²⁶ Many interviewees argue against two rooms. “Acoustics play a big part in the way we sound and how we approach playing. If the hall or room we play in is dry, we may force to make up for the lack of reverb, thus causing fatigue and in some cases a distortion in the style to the committee’s ears. In addition, two committees that are listening simultaneously may have two completely different ideas about who they decide to pass or cut....A candidate may be eliminated by one committee who would have been advanced by the other committee.”¹²⁷ A few subjects look to improve conditions. “Auditioning is a very stressful and artificial process. The more it can resemble actual playing conditions, the better.” Brent Shires strives to make the experience positive. “Our symphony has discussed recently whether we should provide housing for those out of state for the audition and give them the best possible experience. That’s what drives my ideal audition.” Richard Chenoweth applauds orchestras who gear the experience toward the candidate. “Enlightened orchestras often go far beyond the usual, providing separate warm-up rooms, water on stage, instant feed-back or notification, comment sheets, and an opportunity for you to evaluate the audition.”¹²⁸

Others speculate on modifying protocol, particularly for high-level posts. Graef explains that for principal string positions in Indianapolis, candidates play a week with the orchestra and play for the committee. They feel that many people in line for a top position would not want to come play

¹²⁶ Kahn, “Auditions.”

¹²⁷ Becker, “The Trouble with Auditions.”

¹²⁸ Chenoweth, “Audition Basics,” 42.

preliminary rounds. They also hold a standard audition and invite the finalists from the audition with those invited. Robert Levine explains that his favorite hiring process is for the Canadian Orford Quartet. They invite thirty people from an advertised taped pre-screening round to play with them for a day. Of those thirty, they invite two to three back to play with them for a weekend. They find the system quite successful, but Levine adds that they only need one person every eight years, making this less viable with orchestras with higher turnover rates.

Finally, Bourque appeals to our skills to find a better solution. “We are creative people, that’s what we do. In order to find a new way for finding excellent players to fill positions in our orchestras, we are only limited by under-utilizing the creativity that is so much a part of our being. There is another way, we just need to find it.”¹²⁹

CONCLUSIONS

Through anecdotal stories, secondary sources on orchestral histories and union regulations, it is clear that from the late nineteenth century until a transitional period in the 1960s and early 70s orchestral hiring processes, which did not always include auditions, varied greatly. Musicians’ unions stipulated that orchestras hire locally whenever possible, and conductors held full hiring and firing power. Conductors scouted local hotels, clubs, and personnel from local orchestras formerly operating in the city, as many fledgling orchestras were not sustainable. When local talent was not adequate, conductors and other managerial figures auditioned players in cities like New York and Chicago. Through personal recommendations and summer festivals, others were recommended to conductors, often traveling to their home, a university or concert hall to be heard. There were also orchestras that developed strong relationships to schools and conservatories in their cities, developing a unique sound and musicians to join their forces. Musicians’ unions played a defining

¹²⁹ Bourque, “Thoughts on the Orchestral Audition.”

role in the makeup of orchestras, pushing for local talent and segregated unions; most musicians were white males.

When the World Wars ended, there were more qualified candidates available for open positions and orchestras held single round auditions at their orchestra hall. Musicians were expected to have a solo prepared as well as demonstrating a thorough knowledge of key orchestral repertoire selections, presented to candidates at the audition. Conductors continued to have full hiring and firing authority, resulting in high turnover in some orchestras. They also recruited players from other orchestras, or brought players from their previous orchestra.

In the 1960s, The American Federation of Musicians realized that their support of orchestral musicians was inadequate, and adapted by relaxing the mandate of hiring local talent. In 1962, musicians formed ICSOM, the International Conference of Symphony and Opera Musicians in order to establish protocol and gain power within the orchestra. They merged with the American Federation of Musicians in 1969, and within the first few years of their merge, screens became common protocol, encouraging more diversity. A set of guidelines resulted from their cooperation in 1984 called the Code of Ethical Practices for National and International Auditions.

While it was not mandatory, most orchestras adopted the code. This regulated advertisement, fairness and equality, audition conduct and expectations. Orchestras were expected to announce their audition through the *International Musician* or Orchestras Canada's magazines *Opus* and *Orchestral Openings*. Today auditions are also advertised through online listings such as Musical Chairs, and are spread through word of mouth. Orchestras specify in their CBAs the length of time they must allow candidates in order to prepare and stipulate what materials are required for application; a résumé, references, or a pre-screening CD or DVD are all possible.

Auditions are held in the orchestral hall or a rehearsal room, though additional spaces may be used if there are multiple committees hearing candidates at once. Auditions are screened and floors are usually carpeted to avoid discrimination. Proctors mediate any communication between candidate and committee.

Repertoire is selected from orchestral works along with one or two solos. The majority of selections have become standardized in recent decades. Orchestras may vary in their specificity of excerpts versus listing entire pieces. There is also a tendency for smaller orchestras to have longer audition lists. Solos in North America today are most often a Mozart or Strauss horn concerto. A Bach cello suite or low horn etude is increasingly common for low horn auditions. Repertoire for sight-reading varies largely in orchestras; it is used to test a candidate on an area of concern or for section playing. Eighty-five percent of subjects experienced sight-reading.

Most auditions since approximately the 1970s are three rounds in length: a preliminary round, semi-finals and finals. There may be pre-screening to be eligible to attend, and finals may include several steps including a super-final, orchestral or section playing, or a trial period. Sixty percent of subjects experienced section playing. The first round is typically the shortest, ranging from roughly three to seven excerpts. The semi-final round is usually a little longer, while the finals are often last longer than a half hour. A solo can be asked on any round, and in later rounds accompaniment may be provided.

Today it is uncommon for conductors to have full hiring and firing power. Committees vary in number of attendees and orchestral positions held, but principal brass players and brass section players or principal winds and the concertmaster commonly participate in horn auditions. Committees usually contain five to eight players, and their makeup and voting power is specified in each orchestra's CBA. Each committee member typically has a single vote in each round's deliberation. The conductor usually comes to the finals or to both semi-finals and finals. Because they are not present in the earliest rounds, the committee retains power in who the conductor hears. The conductor may only have a single vote, or they may have enough votes to equal the number of votes of the committee. In other situations the committee may be advisory; the conductor making the recommendation to management. Usually the conductor tries to honor the committee's wishes, though there are exceptions.

While there are ways that committees, conductors and management can manipulate the audition system, these scenarios occur infrequently. For national audition rounds in Canada, most interviewees agree that Canadian musicians must attend national auditions whenever possible and with full effort, and that panelists must listen objectively and with an intention to hire if there is a suitable candidate available.

In preparation for auditions, candidates must be thorough and diligent in their preparation; allowing time for score study, listening, performance and technical and musical preparation. Committees should be made aware if there are common discrepancies between editions and unless an edition is specified, candidates should not be penalized for editorial inconsistencies. With ease in accessibility, there is no longer a need for orchestras to provide most music to auditioning candidates. Specificity of lists helps in preparation of excerpts but the most successful candidates learn the entire part for an informed and thorough preparation. Subjects recommend preparing an excerpt version that is within a realm of standard interpretation and staying consistent to your own sound and style. Interviewees encourage candidates to play their own instrument and to consider the quality of the orchestra and the conductor when listening to recordings. When listening to the orchestra with the vacancy, consider the ensemble, the music director, the previous hornist's standing in the orchestra and if the interpretation coincides with your own. Study with a good teacher is necessary and careful self-reflection and study is essential.

While technological advancements make access to recordings, sheet music and recording equipment more easily accessible and financially attainable than ever before, the process of taking auditions has changed little because of it. Preparation is greatly simplified, with students looking to digital libraries, instrument-specific sites and streaming audio and video for research and resources. Subjects that auditioned in previous decades usually continue to use the same preparation materials. Excerpt and part books as recently produced as David Thompson's *The Orchestral Audition Repertoire for Horn* are useful, though no longer considered essential. Tools such as IVASI and SmartMusic are more often used for younger students, and not by those preparing for professional auditions. The

only aspect of auditions themselves that has changed is in pre-screening; a DVD now being commonly requested and easy to produce. However, even in the last year, more and more institutions are using streaming video auditions: the Civic Orchestra of Chicago and National Youth Orchestra of Canada ask auditionees to upload performances, and many universities ask prospective faculty to provide links to streaming performances and teaching. As this is changing quickly and recently, I expect that many orchestras—especially those in remote areas—will make more use of video auditions in the future.

Many hornists and teachers are seeing advancements in the technical abilities of students today and a higher number of virtuoso players because of the increasing supply and declining demand of capable orchestral hornists. While a higher level of technical ability is expected and attained by many, the capability of the top echelon of players likely remains unchanged. For many, musicality remains constant and in some cases subjects feel that it is declining due to a lack of drive and curiosity. Students are encouraged to be inquisitive, to carefully consider their study habits and work ethic and to address fundamentals before auditions, focusing on making great music when it counts. Subjects also feel that the manufacture of highly edited recordings has resulted in more technically capable, accurate players and they encourage peers and students to see live music and to take musical risks. One of the biggest debates occurs over valuing musical versus technical aptitude in auditions. While the subject is highly contested, it would appear as though all agree that the fundamentals of rhythm, pitch, style and intonation are essential. Subjects argue as to the level of accuracy needed, but small chips seem to be permissible in many orchestras if all other elements including musicality are sound. For principal players and top orchestras especially, musicality weighs very high in priority, and perfection does not by rule win over musical playing, even if somewhat flawed.

When evaluating the efficacy of the audition system in North America, only thirty-eight percent of subjects wish to change auditions, most of these adjustments rather minor or to create further standardization. While most agree that auditions do not accurately reflect the demands of the

job itself or all the skills required, they feel that a capable player is usually hired and that the tenure process accommodates these extra factors. Suggestions are to stay screened for as many rounds as possible, but to incorporate some form of trial to ensure that players are capable and amicable. Seeing their ability to respond and adapt to requests from the conductor and section is also necessary. I argue that working with the section and following artistic direction is essential even if that means in final rounds that the screen must be removed. Others feel that protocol could vary depending on the status of the orchestra and the type of seat vacant. I concur that with the demands on top tier principal players, modified auditions including a two-tier process are appropriate. Furthermore, there is a need for better communication between conductor, committee members, and section players on needs, importance of playing factors and priorities in a candidates' abilities. Even amongst subjects, there are discrepancies on the qualities they are looking for in a musician including technical and musical prowess. One room for auditions should also be standard to ensure fairness. When no hire results from an audition, it is often because of miscommunication regarding needs or because candidates are not playing to the level required of the top-level orchestras. In lower-tier orchestras, panelists may be unrealistic in their expectations. My opinion is that these issues must be addressed before the auditions begin, and potentially even before the repertoire list is distributed. Audition lists can be streamlined, and a disclaimer of possible sight-reading allows committees to test additional areas of concern or experience. Similarly, excerpt measure numbers should be specified, and additional sections can be asked in sight-reading as needed. While students and professionals alike should know all the music, a streamlined list encourages a higher level of preparation, and potentially encourages more candidates already holding positions to apply. Experience will show in any sight-reading requested. A trial period of at least a week should be mandatory, or candidates could be invited to participate in a rehearsal the week of an audition if a separate trial is not feasible. Pre-screening DVDs or video uploads are an excellent opportunity to narrow the field to allow for more trial time. There could be an area for improvement if candidates upload a video in real-time to discourage multiple takes for those with more time to do so. There should also be recognition for

experienced candidates; they should at minimum be advanced to semi-finals if they play with an equally capable orchestra. However, it is difficult to rate orchestras, and a standard method of comparison must be adopted. I propose for top-tier orchestras and principal chairs especially, that alongside a traditional audition, a number of additional, qualified candidates participate in trial weeks without having to complete the screened rounds. This does not eliminate unknown players from having the opportunity to win, but allows for seasoned players to show their abilities in the setting which is most relevant. Many subjects express concern that their ability to audition has decreased while their skill within the orchestra has increased. For others, they know that their preparation time is less than those not holding a position, and may not take auditions because of this. This system is already being employed for some principal string positions, and I believe it could be effective in other seats as well. North America faces a unique set of challenges because of its large population and high volume of capable players graduating from many respected universities and conservatories. Auditions are time consuming, costly, only test a fraction of the job requirements and have not adapted to the demands and needs of orchestras today. With cooperation, creativity and objectivity, I believe that we can ameliorate the process, not just producing capable candidates, but the best candidate for each position.

Appendices

APPENDIX A: List of Interview Subjects and Principal Orchestra(s) of Employment

NAME	MAIN ORCHESTRA OF EMPLOYMENT	YEAR OF ACCEPTANCE
GENE BERGER	CINCINNATI SYMPHONY ORCHESTRA/ FLORIDA ORCHESTRA	1991
KENDALL BETTS	MINNESOTA ORCHESTRA	1979
MYRON BLOOM	CLEVELAND ORCHESTRA	1954
JAMES BOLDIN	SCHREVEPORT SYMPHONY	2012
NICOLE CASH	SAN FRANCISCO SYMPHONY	2009
DALE CLEVINGER	CHICAGO SYMPHONY ORCHESTRA	1966
LISA CONWAY	CINCINNATI SYMPHONY ORCHESTRA	2008
JAMES DECKER	NATIONAL SYMPHONY	1942
KATHERINE EISNER-GARBER	NEW YORK CITY OPERA	1982
JOHN ERICSON	NASHVILLE SYMPHONY ORCHESTRA	1991
LIN FOULK	FREELANCE	
ELIZABETH FREIMUTH	CINCINNATI SYMPHONY ORCHESTRA	2006
RON GEORGE	ORCHESTRA LONDON	1979
GINA GILLIE	TACOMA SYMPHONY	2008
CHRISTOPHER GONGOS	TORONTO SYMPHONY ORCHESTRA	1998
RICHARD GRAEF	INDIANAPOLIS SYMPHONY ORCHESTRA	1991
THOMAS HALE	AUSTIN SYMPHONY ORCHESTRA	
DAVE HASKINS	VANCOUVER SYMPHONY ORCHESTRA	2008
MICHAEL HATFIELD	CINCINNATI SYMPHONY ORCHESTRA	1961
HARCUS HENNIGAR	TORONTO SYMPHONY ORCHESTRA	1986
GREGORY HUSTIS	DALLAS SYMPHONY ORCHESTRA	1976
NANCY JOY	LAS CRUCES SYMPHONY/EL PASO SYMPHONY ORCHESTRA	
ROGER KAZA	ST. LOUIS SYMPHONY	2009
KURT KELLAN	MILWAUKEE SYMPHONY ORCHESTRA /CALGARY PHILHARMONIC ORCHESTRA	1973/1979
RICHARD KING	CLEVELAND ORCHESTRA	1988/1995
KATHRYN KRUSBACK	GREEN BAY/KENOSHA SYMPHONY ORCHESTRAS	
MARTIN LIMOGES	KITCHENER-WATERLOO SYMPHONY	2002
LAURIE MATIATION	CALGARY PHILHARMONIC ORCHESTRA	1983
ANDREW MCAFEE	NORTH CAROLINA SYMPHONY ORCHESTRA	1992
JEFF NELSEN	MONTREAL/WINNIPEG/VANCOUVER SYMPHONY ORCHESTRAS	1993/1994/1997

GABRIEL RADFORD	TORONTO SYMPHONY ORCHESTRA	2004
BERNHARD SCULLY	ST. LUKE'S CHAMBER ORCHESTRA	
RICK SERAPHINOFF	TOLEDO SYMPHONY	1980
BRENT SHIRES	ARKANSAS SYMPHONY	2000
	FLORIDA ORCHESTRA/OPERA COMPANY OF	
JOHN DAVID SMITH	PHILADELPHIA	
JULIE THAYER	HOUSTON SYMPHONY	2009
RICHARD TODD	LOS ANGELES CHAMBER ORCHESTRA	1980
DENISE TRYON	THE PHILADELPHIA ORCHESTRA	2009
WILLIAM		
VERMEULEN	HOUSTON SYMPHONY	1990
JULIE YAGER	INDIANAPOLIS SYMPHONY ORCHESTRA	2006
ANONYMOUS	MAJOR EUROPEAN SYMPHONY ORCHESTRA	1975
ANONYMOUS	CANADIAN ORCHESTRA	2010
ANONYMOUS	AMERICAN OPERA ORCHESTRA	1963

APPENDIX B: List of Interview Questions

From Hotels to Concert Halls: the Evolution of the North American Orchestral Horn Audition

Ashley Cumming, Indiana University
Horn Audition Questionnaire April 9, 2012

Please describe in detail your orchestral audition experiences, noting similarities and differences while considering the following:

ANNOUNCEMENT

Please state the year and orchestra(s) discussed in the following questionnaire.
How did you hear about the available horn position?
What was the time period between announcement and the audition itself?

PRE-SCREENING

Was there a pre-screening recording, recommendation from a colleague/teacher or a resume required in order to apply?
In your opinion, are these systems effective?

PREPARATION/EXCERPT LISTS

How did you prepare for the audition?
Was there an excerpt list provided? If not, how did you choose what to prepare?
Were copies of the excerpts provided?
Were there ever discrepancies between editions that caused issues?
How did the conductor/orchestra/location of the orchestra play a role in your preparation?

THE COMMITTEE AND THE CONDUCTOR

Who heard your audition? Was there a committee?
If so, do you know how many people were present or their roles in the orchestra?
Do you know the weight of power of the conductor/music director at your audition? Was (s)he an overriding vote?
Did the roles and numbers on the committee change between rounds?
In your opinion, has the shifting nomadic role of the conductor (working for several orchestras at once) impacted auditions?
Were you aware of any relationships between musicians, management and union that played into the audition process?
Were you aware of any interpersonal relationships between members of the committee and auditioning hornists that impacted results?

THE AUDITION

How many rounds took place?
Were you advanced past the first round because of prior experience?
How many excerpts were asked per round?
Was a solo asked and was an accompanist provided?
Was there sight reading? Was it from audition pieces or otherwise?
Was the audition screened? Was other protocol in effect to ensure neutrality?
Were you asked at the audition to participate in section playing or rehearsing with the entire orchestra? Was there a trial period granted before the full position was awarded?

Did you change horns for the audition according to the orchestra's sound? Were you asked to consider changing equipment?
(For Canadians) How did the national/international rounds affect the audition process?
In your opinion, how have excerpt lists evolved? Are parts more specific to the seat now or are lists longer/shorter than before?
How do excerpt lists differ in relation to the size and type of orchestra?
Does the specificity of excerpt lists (specific bars vs. entire pieces) help or hinder students training for professional jobs?
How does this change when it is a seasoned professional taking the audition?

TECHNOLOGY AND THE TWENTY-FIRST CENTURY AUDITION

How has technology played a changing role in your versus your students' preparation?
Are you using any of the following?

- Ivasi
- Recording devices
- Smartphone or iPad applications
- hornexcerpts.org
- Spotify
- YouTube
- International Music Score Library Project
- Skype/Broadband (for auditions or training)
- Audition training websites (orchestralconservatory.com, joanwatson.com etc.)
- Other (please explain)

(Please note if you are still using resources such as libraries/hard copy scores/Thompson Edition/Orchestra CD-ROM Library/excerpt cds/older excerpt books: Labar, Chambers etc.)

How has this access and advanced technology changed the audition process?
Has the increased accessibility of recordings impacted the specificity of your audition preparation?
Do you think there is an advantage to physically copying and studying scores versus today's instant access?
With increased numbers of people flying to auditions and greater accessibility, has that played an impact on the homogeneity of sound in an orchestra?

THE FUTURE OF ORCHESTRAL AUDITIONS

As pedagogues, what do you observe in today's students or what would you like to tell them about orchestral auditions?
Do you think the level of talent, virtuosity, musicality or technique has changed?
After sitting on audition panels, do you have any further comments about the process now or from previous generations?
How do you feel about committees being hesitant to hire anyone for available positions?
What would you suggest for an ideal hiring process?

Would you prefer to remain anonymous in this dissertation or any further publication that arise from it?

APPENDIX C: Collective Bargaining Agreements

Edmonton Symphony Orchestra 2007-11, pages 35-39: Vacancies and Audition Procedure

SECTION ELEVEN

VACANCIES AND AUDITION PROCEDURE

- 11.1 (a) It is understood that the purpose of the audition procedure in filling the vacancies is to improve the level of performance of the Orchestra by engaging competent musicians. It is acknowledged by the Society that it is its policy to promote its own orchestra personnel consistent with this objective and to engage fully qualified members of the Association where possible.
- (b) AFM In-Orchestra / Local auditions (same day), then AFM National (Canada) auditions, then AFM United States auditions, then International auditions beyond AFM.
- 11.2 No later than the 2nd day of January of any Season the Society shall inform the Association and the ESPA by notice in writing of all vacant chairs in the Orchestra created by reason of notices of non-renewal of an individual Performance Contract ordered by the Society or by a Player. Such notice shall also contain the place and time for the auditions of members of the Association in Edmonton, Alberta for the purpose of filling such vacancies that exist. The date of the audition shall not be less than five (5) weeks next following the day of mailing such notices to the Association. The Society will give notice of a permanent vacancy to the AFM and the ESPA within seven days after the occurrence of such vacancy.
- 11.3 The Association shall within fourteen (14) days of receipt of such, or any other, vacancy notice from the Society, relay the content of such notice to the members of the Association. Each member of the Association who intends to participate in the audition shall within ten (10) days after receiving the Association notice give notice to the Association in writing of his intention to participate in the audition. The Association shall notify the Society one (1) week prior to the auditions of the number wanting to audition.
- 11.4 A member who is resident of and present in Edmonton at the time of the audition shall personally appear at the audition.
- 11.5 No Musician who has been dismissed for cause by the Society at any time, nor any Musician who has prematurely terminated his engagement with the Society at any time with or without consent, shall be entitled as a right to audition for any vacancy. A Musician who has been dismissed for cause and has been reinstated shall not be considered to be a Musician dismissed for cause for purposes of this Section.
- 11.6 The Society shall give at least ten (10) days notice to the Association, the Orchestra Committee and any person who had indicated a desire to audition of the time and place of the audition and any other information necessary for this purpose. In selecting time and place for auditions, the Society shall give due consideration to any requests in this respect of any person submitting to an audition and the Audition Committee and the Music Director.

11.7 The applicant will be heard by an Audition Committee which is made up of the Music Director, the Concertmaster, and the following Musicians named by the Orchestra Committee:

- (a) If the applicant is a string player, all principal string Players plus one (1) representative of the woodwind section and one (1) representative of the brass section;
- (b) If the applicant is a brass Player, all principal Players of the brass section, plus one (1) representative of the string section and one (1) representative of the woodwind section.
- (c) If the applicant is a woodwind player, all principal Players of the woodwind section, plus one (1) representative of the string section and one (1) representative of the brass section.
- (d) If the applicant is a percussion player, the Principal Timpanist, the Principal Percussionist, plus a representative of each of the woodwind, string and brass sections.
- (e) If the applicant is a pianist or a harpist, one (1) representative of each of the strings, woodwind and brass sections.
- (f) If the audition is for a Principal position, or if the Principal Player is unable to attend the audition, then the Assistant Principal of that section shall attend the audition or in his absence, or inability to attend, the next available person in the descending seating order of that section shall attend.

Core Players may attend auditions, generally, as observers, but shall not have a voice or vote and shall not be present during the instruction, discussion and voting phases of the audition. The Audition Committee may decide that an audition will be closed to observers.

The person(s) auditioning will be assisted and directed by a representative of the Association/ESPA.

11.8 Notwithstanding 11.7, no Player on notice of non-renewal may serve on the Audition Committee and any Player so excluded will be replaced by a Player in the next seated position in his section.

11.9 The following persons may also attend the auditions, but will not vote:

- (a) A representative of the Association;
- (b) A representative of the Orchestra Committee;
- (c) The Personnel Manager of the Orchestra; and
- (d) A representative of the Society.

- 11.10 Unless with the unanimous consent to the contrary of all applicants at that audition, all applicants will perform behind a screen and will be identified to the Audition Committee by number only, except in the case of Concertmaster auditions during which, with the unanimous consent of the Audition Committee, the screen may be removed in the final round.

The first round of the audition will consist of orchestral excerpts unless the audition repertoire list specifies the concerto repertoire.

- 11.11 After hearing all the applicants, the Audition Committee will vote by secret ballot to decide the following:
- (a) whether any one (1) applicant is suitable to fill the vacant chair
 - (b) which applicant, if any, should be offered a contract to fill the vacant chair

The ballots shall be collected by the representative of the Association. A scrutinizer, mutually agreeable to both parties, will oversee the audition process and protocol. Each member of the Audition Committee shall have one (1) vote. In the case of a tie, the Music Director shall make the final decision.

- 11.12 All auditions will be held in Edmonton. However, if after this procedure the decision of the Audition Committee is that a suitable candidate cannot be found management may take such steps as are necessary to arrange auditions in other centers.

- 11.13 If the auditions herein provided for do not produce a member of the AFM qualified to fill the vacant chair, the Society may engage a person from the membership of the AFM. Such person may be engaged notwithstanding that he has not auditioned before the Audition Committee provided that he has been subjected to an audition elsewhere before the Music Director or his designated representative and the Association has been notified sufficiently in advance of the Audition to arrange, if it wishes, for the presence at the audition of a representative named by the Local of the AFM in the area where the Audition takes place. If the Society proposes to engage a person not already auditioned before the Audition Committee, the Society shall, before engaging a person, give notice in writing to the Association of its intention of so doing and the Association may by written notice served within ten (10) days of the receipt of the notice from the Society require that such person be auditioned in Edmonton as hereinbefore provided before his engagement.

- 11.14 Where a vacancy occurs during any Season, it shall be filled whenever feasible by an audition and the Society shall whenever feasible follow the notice requirements and time limits herein provided. If it is not feasible to fill such a vacancy at such time through the established audition procedure or an expedited audition procedure, the Society may obtain a person from some other AFM source for the remainder of the Season, provided, however that every effort shall be made to obtain a person who is a member in good standing of the Association. The position so filled shall become vacant at the end of the current Season.
- 11.15 The Music Director, when making a decision under this Section 11, shall give effect to the Policy expressed in Article 11.1 and shall, when making a decision with regard to a fully qualified member of the Association, decide the question solely on musical standards.
- 11.16 A person who is a duly qualified member of the AFM, but not a fully qualified member of the Association, may be engaged by the Society notwithstanding the provisions of this Agreement as to membership in the Association, provided that the audition procedure herein set forth is followed, and provided further that he expresses a willingness upon his arrival in Edmonton to become a member of the Association.
- 11.17 The parties hereto acknowledge and agree that the procedure set forth in Section 11 is a fair and reasonable method of filling vacancies, consistent with the policies expressed in Articles 11.1 and 3.3.
- 11.18 The Association covenants, upon receipt of a written request by the Society, to grant importation permission forthwith as required, unless the procedure set forth in this Section has not been fairly complied with.
- 11.19 If, upon receipt of such a request, the Association is not satisfied that the procedure herein has been fairly complied with, it shall forthwith give written notice to the Society to that effect. Upon delivery of such notice the Society may, at its option, appeal the question to the Canadian Vice President of the AFM who shall, within ten (10) days of receipt of such request, decide whether this procedure has been fairly complied with, or if he cannot or will not act, delegate this power to any other person who is not a member of the Association or the Society and that person shall within ten (10) days of such delegation decide whether this procedure has been fairly complied with. The decision of the Canadian Vice-President of the AFM or his appointee shall be binding upon both parties.
- 11.20 If the Association fails to reply forthwith to a request by the Society or if the person designated under Article 11.19 fails to decide the question within the time herein prescribed, the Association shall be deemed to have withdrawn its objection and consented to importation.
- 11.21 The permission for musical importees to perform with the Orchestra is granted in accordance with Article 14 of the International Bylaws of the AFM.

- 11.22 The Society will not declare a Player's chair vacant when that Player's status in the orchestra is under appeal pursuant to the terms of this Agreement.
- 11.23 Each Audition Committee member, including the scrutinizer, shall receive a fee of fifteen dollars (\$15.00) per hour.
- 11.24 The Society welcomes the opinion and comments of specific Players and the ESPA with respect to guest/assistant Conductors. The Society cannot breach existing contract arrangements with guest/assistant conductors. The Society will endeavor not to re-engage guest/assistant conductors previously engaged and felt unacceptable by the ESPA.
- 11.25 An Artistic Leadership Committee, comprised of five (5) Core Players appointed by the ESPA, the Society's Board Chair, the Managing Director, the Chair of the Society's Fund-Raising Committee, and the Artistic Administrator shall be a standing committee of the Society's board.

The Society shall not engage a Music Director, Principal Conductor, Resident Conductor, Principal Guest Conductor, Assistant Conductor, Associate Conductor, and/or any conductor with any position title responsible for multiple concerts in a Season ("Staff Conductor") without the agreement of a majority of the Core Players on the Artistic Leadership Committee.

The Artistic Leadership Committee shall conduct an annual review of Staff Conductor(s). No contract with any Staff Conductor shall be renewed, extended or terminated by the Society (i) before such a review has taken place, and (ii) without the agreement of a majority of Core Players appointed to the Artistic Leadership Committee by the ESPA.

- 11.26 The order of the audition of candidates shall be determined by chance draw of lots.
- 11.27 In the event that the Society elects to hold preliminary auditions of candidates by means of taped resumes (where tapes are requested as part of the audition invitation) the tapes shall be reviewed by a duly constituted Audition Committee as herein provided. Auditions of candidates by means of taped resumes shall be conducted by a procedure that ensures the anonymity of the applicants, voting shall be as per live auditions, and no person shall be offered a contract solely on the basis of a taped resume.
- 11.28 Any screening of candidates on the basis of written resumes alone with a view of reducing the expected number of candidates auditioning shall be done by an audition screening group which shall be established on a case by case basis by the Music Director in consultation with the Orchestra Committee depending upon the position to be auditioned. The audition screening group will in any event include the Music Director or his designate, the Personnel Manager and the Principal Player of the section or the Assistant Principal of a section if the audition is for the Principal position of that section, plus another Player appointed by the Orchestra Committee.

SCHEDULE C TO AUGUST 3, 2011 MEMORANDUM OF AGREEMENT

Metropolitan Opera Orchestra

AUDITION PROCEDURES

Application process

When there is an official opening in the Metropolitan Opera Orchestra, an advertisement for the opening is placed in the A. F. of M. "International Musician" and the Local 802 "Allegro". The Ad must appear no later than four (4) months prior to the date of the audition. The ad shall include a resume deadline no later than ten (10) weeks prior to the audition.

Repertoire for the audition will be mailed to applicants no later than eight (8) weeks prior to the audition. Repertoire for the audition will be selected by the Principal players of the section involved, in consultation with colleagues from the section, and for strings, the Concertmaster(s). Copies of the repertoire will be prepared by the library staff. Applicants will be informed if an accompanist will be used at the audition.

Applicants lacking substantial professional experience may be required to submit a CD or other audio program of their playing as a screening step of the audition. Resumes will be reviewed by the Orchestra Manager and the Principal player(s) of the section involved to determine which applicants must submit a CD or other audio program. Regular extra musicians with the Met Orchestra will not have to submit a CD or other audio program. Candidates who have advanced past a preliminary round in a previous Met Orchestra audition will not have to submit a CD or other audio program. Current Orchestra members choosing to audition for a higher position shall automatically progress to the semi-final round.

Jury Make-up

For the CD/audio round and preliminary round, at least six (6) Orchestra members must be present. For the semi-final and final rounds, at least thirteen (13) Orchestra members should attend; however no less than twelve (12) must be present. These should include (for all rounds) the Principal players(s) and/or highest ranking members of the section involved, and as many members of the section and related sections as possible. The jury make-up should not change from the semi-final round through the finals. The Music Director may attend any audition as a voting member of the jury.

Voting Guidelines

All voting shall be by anonymous secret ballot. Jurors must not sit together, or engage in discussion of the performances. Jurors may discuss general questions of musical interpretation, but not individual performances. Each juror shall have one vote. Votes will be collected, tabulated, and announced by the Orchestra Manager or Assistant. This should be done approximately once per hour; no longer than two (2) hours between voting.

General Guidelines

All auditions shall be conducted anonymously. At live auditions all candidates shall be completely obscured by a screen. No reference shall be made to the candidate's sex, age, or background. No identifiable sound should be heard during the audition other than music. Identification of the candidates shall be by number.

Audition procedures are to be explained to jurors prior to each round of the audition. An Orchestra Committee member shall be present to help insure that procedures are followed.

Repertoire selections to be heard during a specific audition round shall be made by the panel immediately before that day's auditions. Candidates shall be made aware of the selected repertoire before their warm-up period. Whenever possible, each candidate should be given at least one half (1/2) hour to warm up in a private space. Sight reading may be introduced in a final round, but chosen only to show another facet of a player's musicianship, and not to create a "stumbling block". The winning candidate will be hired even if unavailable for up to one year after the date announced for employment to begin.

Tape Round

Repertoire for the CD/audio round shall be a short but representative list, selected from the complete repertoire list. The Orchestra Manager or Assistant shall operate the CD/audio player, identifying the candidates only by number.

Jurors consider the question, "Is this player qualified to be considered for the Metropolitan Opera Orchestra?" and vote either YES or NO. Jurors may vote for as many candidates as they like. All candidates receiving YES votes from at least half the jury are invited to the preliminary round.

Preliminary Round

Repertoire for this round shall again be a short but representative selection. All candidates should perform the same excerpts.

Jurors again consider the question, "Is this player qualified to be considered for the Metropolitan Opera Orchestra?", and vote either YES or NO. Jurors may vote for as many candidates as they like. All candidates receiving YES votes from at least half the jury advance to the semi-final round.

Semi-Final Round

Jurors now consider the question, "Is this player one of the best candidates for the job?", and vote either YES or NO. Jurors may vote for as many candidates as they like. All candidates receiving YES votes from at least half the jury advance to the final round.

If more than four (4) candidates receive enough votes to advance, then another "semi-final" round is played among those candidates. If the audition is being held for multiple openings, more than four (4) candidates may be included in a final round.

If only one (1) candidate receives enough votes to advance, the jury has the option of: (a) offering that player the job (only if they received at least one more than half the votes), or (b) holding a final round including that player and other high vote-getters (e.g., if one (1) player has six (6) votes and another has five (5)). If no candidates receive enough votes to advance, a final round shall be held among the highest vote getters.

Final Round

This round commences when only two (2), three (3), or four (4) candidates remain (more for multiple openings).

Repertoire selected should be extensive enough to allow the jury to make a well-informed choice. If an accompanist is to be used, candidates will be given a chance to rehearse with the accompanist.

Jurors now consider the question, "Is this the best player for the job?". Jurors may vote for only one candidate (or two if there are two openings, three for three openings, etc.). If a player receives at least one more than half of the votes cast (e.g., seven (7) out of twelve (12) or seven (7) out of thirteen (13)), they are offered the job.

If no candidate receives the necessary votes, a "final-final" round is held between the two (2) top vote-getters.

If there is a tie among the second and third, or second, third and fourth players, a run-off round will be held among them; the winner of which will then advance to the "final-final" round. In the event of a tie vote between two (2) final candidates, jury may discuss how to proceed.

Once the winner is selected, the jury will vote for the "runner-up" in the event the winner does not accept the position. Jurors now consider the question, "Is this the best player for the job in the event that our first choice declines the offer?". If a player receives at least one more than half of the votes cast, the jury will then decide whether it will select this individual as the alternate or hold another audition. In any event, the jury is not required to select an alternate if they do not feel the other candidates cannot fill the position.

mutually agreed between CSO and Orchestra Committee. CSO Musicians playing in these mutually agreed videotaped Performances shall receive \$20;

(3) One Dress Rehearsal archival videotape may be made of each full-length Opera program and one Performance archival videotape may be made of each full-length Ballet program without Compensation to CSO Musicians. All archival videotapes shall be made with a single camera.

(4) CSO shall notify the Musicians no less than a day in advance if a rehearsal is to be videotaped and whenever possible if a Performance is to be videotaped for either promotional or archival purposes.

(5) CSO will assume all liability to Musicians for any misuse of archival videotapes and Musicians will be compensated at all applicable AFM national rates if an archival videotape is used for any purpose other than that for which it was intended. In the event that any archival recording is used by CSO, or anyone who has received the recording from CSO, or with the CSO's authorization, in any way other than as stipulated in this Agreement, without the express written agreement of the Orchestra Committee, CSO shall be liable to pay all Musicians who performed Services in the making of such recording, an amount equal to two hundred percent (200%) of the wage scales and fringe benefits provided for in the applicable AFM National Agreement.

ARTICLE XXI AUDITIONS

A. CSO shall notify Local No. 342 in writing of its intention to hold auditions for a Full-time or Per-service vacancy, and a notice of the vacancy shall be posted on the CSO bulletin board.

CSO shall notify the Chair of the Orchestra Committee and the Principal (or highest ranking member) of the section within 14 days of learning of an upcoming vacancy. The scheduling of the audition shall be determined by CSO in consultation with the Music Director and the Principal (or highest ranking member) of the section and shall take place as soon as is practicable.

In the event a vacancy occurs that is subject to appointment by CSO, then CSO will inform the Chair of the Orchestra Committee and the Principal (or highest ranking member) of the section within 14 days of learning of the upcoming vacancy. The Music Director shall make the appointment in consultation with the Principal (or highest ranking member) of the section.

B. CSO shall advertise auditions in the "International Musician" and Local No. 342 shall advertise auditions in its regularly published bulletin at least 30 days prior to

the audition date. CSO shall advertise auditions in the local electronic and printed news media and the Local No. 342 bulletin or any other periodical having circulation throughout Mecklenburg County. All auditions shall be conducted according to the guidelines currently set forth in the AFM Code of Ethical Audition Practices (Appendix A).

C. An Audition Committee shall hear all auditions, and shall consist of the following:

- (1) The Principal or highest ranking available member of the Section in which the vacancy has occurred;
- (2) Two tenured or Principal Musicians of the Instrument Family appointed by the Chair of the Orchestra Committee;
- (3) Two tenured or Principal Musicians appointed by the Music Director; and
- (4) The Music Director or the Assistant Conductor, except that, at the discretion of the Music Director, neither need be present at preliminary auditions.

A Musician shall not serve on a Committee to select his or her replacement, or if his or her spouse is auditioning, unless the Musician who would be precluded is the only player in the Section.

D. The Union Steward or his/her designee may be present as a non-voting member at all auditions.

E. The Audition Committee may participate in three segments of auditions per day, provided that the total time does not exceed nine hours per day and no individual segment exceeds four hours, including sufficient break time. Committee members shall be paid \$4.00 per hour or fraction thereof for participating on an Audition Committee. Preliminary screening of applicants to eliminate non-qualified Musicians shall be performed by the Committee without pay.

F. When in attendance, the Music Director or the Assistant Conductor shall preside at all auditions. Otherwise, the Music Director shall appoint one of the remaining Audition Committee members to preside.

G. All audition applicants shall be provided with a repertoire list when they are accepted for an audition.

H. All preliminary and final auditions, except for the position of Concertmaster, shall be held with a screen placed so that at no time shall the musician be visible to the Committee. CSO may request applicants for the position of Concertmaster to furnish references.

I. All excerpts to be played shall be clearly bracketed and numbered by page so that the musician may proceed unaided; or the Union Steward or his/her designee shall be located behind the screen to aid the player. The musician shall not speak to the

Committee at any time during the audition. All auditionees shall be heard for at least 5 minutes.

J. An applicant shall not be hired if:

- (1) He/she is objectionable to the Music Director; or
- (2) He/she is objectionable to the majority of the Committee.

K. If more than one applicant is acceptable to the Committee, the Music Director shall make the final selection with the advice of the Committee.

L. The procedures described in this Article are subject to the following conditions:

- (1) Provided that CSO complies with this Article and if these procedures do not result in the employment of a Musician, CSO may then employ a Musician to fill a vacancy within 90 days following the date of the scheduled audition;
- (2) Should a vacancy occur from July 1 through the starting date of the Winter Season, the Music Director shall engage a Musician to fill the vacancy through the end of the Contract Year;
- (3) A Musician who fills a vacancy through other than the regular audition procedure shall audition at the end of the Season to be eligible for rehiring;
- (4) If a vacancy is not filled through initial auditions, or if a vacancy occurs during the Season, an Audition Committee may be constituted at any time to fill the vacancy.

M. When adding Full-time contracts, the following procedure shall be followed prior to the regular audition procedure:

- (1) Prior to February 1, the Music Director shall announce that additional contract(s) will be awarded for specific instrument(s) for the following Season;
- (2) Prior to May 15 an audition of Per-service Musicians shall be held for the new contract position;
- (3) Any Full-time Musician may audition if the new position is more desirable than the one he/she currently holds;
- (4) A Musician who is deemed acceptable by the Committee shall be awarded the Full-time contract; and
- (5) The provisions of C through K above shall be fully applicable.

N. Should any Full-time Musician desire to become a Per-service Musician and an appropriate Per-service position exists, the Full-time Musician shall not be required to audition for the position. Local Musicians as defined in this Agreement will be automatically advanced to the second round of a national audition.

O. For those Musicians filling a one-year vacancy and having filled the position through an audition held in accordance with this Article, the provisions of Article XXIII shall apply. The year during which the Musician was employed by the CSO in a temporary position shall be counted towards tenure and calculation of seniority.

ARTICLE XXII EXTRA MUSICIANS

A. Extra Musicians, as requested for substitute and auxiliary duties during the Contract Year, shall be selected by the Principals of the respective Sections, with the approval of the Music Director. This selection of Extra Musicians should be communicated to the Personnel Manager. The Music Director may, in consultation with the Section Principal, make appointments of Extra Musicians to Titled Chairs.

B. Auditions for Extra Musicians may be held. The purpose of these auditions is to locate qualified Extra Musicians. However, any qualified player may be hired, whether or not the player has been auditioned. In the event of an audition, CSO shall notify Local No. 342 in writing of its intention to hold auditions for Extra Musicians. CSO shall advertise such auditions in the local print and electronic media and Local No. 342 shall advertise auditions in its regularly published bulletin at least 30 days prior to such auditions.

C. In the event of an audition, an audition panel shall consist of five (5) persons as follows:

- (1) the Music Director or Assistant Conductor,
- (2) a Principal or tenured Musician within the respective Section appointed by the Music Director, and
- (3) three (3) tenured Musicians appointed by the Chair of the Orchestra Committee.

D. In the event of an audition, Extra Musicians shall be auditioned in the manner set forth in Article XXI. D-J.

E. When CSO employs a Musician from outside the jurisdiction of Local No. 342, it shall notify Local No. 342 in writing of such employment.

F. Extra Musicians shall not be entitled to any fringe benefits afforded other players under this Agreement.

eleven (11) hours after the return to the hotel following the conclusion of the evening service.

ARTICLE XX AUDITIONS

A. Audition Committee Personnel

The Personnel of audition committees, which may be amended or altered by mutual agreement between the Employer and the Orchestra Committee, shall be determined each season as needed, as follows:

1. For the strings, harp, and piano, the committee shall consist of seven (7) members: the five (5) string principals (1st violin, 2nd violin, viola, cello, and bass) plus two (2) members of the appropriate string section to be elected by that section.
2. For the woodwinds, the committee shall consist of seven (7) members: the four (4) principals (flute, oboe, clarinet, and bassoon), all remaining members of the section involved, plus other woodwinds to be elected by the woodwind players of the Orchestra as needed.
3. For the brass, the committee shall consist of seven (7) members: the four (4) principals (trumpet, horn, trombone, and tuba), all remaining members of the section involved, plus other brass to be elected by the brass players of the Orchestra as needed.
4. For the percussion, the committee shall consist of the remaining players in the section. For purposes of this Article, timpani personnel shall be considered part of the percussion section. In order to make a committee of seven (7) members, the remaining players shall elect the necessary number of players from the Orchestra at large.
5. The following are not eligible to serve on audition committees as voting members, or to have input on the process:
 - a. A musician who is an applicant for the position.
 - b. A musician who has an outstanding notice of non-re-employment or demotion.
 - c. A musician who is untenured, except for the principal of the section for which the audition is being held.
 - d. An immediate family member or significant other of one of the applicants.
 - e. If the audition committee and the Music Director agree, a resigning musician may be invited to serve in a nonvoting, advisory capacity with the audition committee.

- f. If the audition committee and the Music Director agree, a musician who has been granted a sabbatical leave may be invited to serve with the audition committee in a non-voting advisory capacity.
 6. In the event that any of the musicians listed on the various committees cannot serve for whatever reason, other Orchestra members may serve in their place. Substitutions shall be made as follows, in the order listed:
 - a. If a principal musician is ineligible, other titled players from that section. For the purpose of this paragraph the 1st violin and 2nd violin sections shall be treated as one (1) section.
 - b. Other titled players from the section for which the audition is being held.
 - c. Other titled players from the same instrument family.
 - d. Other section players from the section for which the audition is being held.
 - e. Other section players from the same instrument family.
 - f. Other musicians from the Orchestra at large.
 7. The audition committee will elect an alternate member from the remaining players in the section for which the audition is held. If there are no eligible players remaining in the section, the audition committee will select an alternate musician from the larger choir of instruments as in Article XX.A.6 above. The alternate will serve in the unexpected absence of an audition committee member or will serve as stage monitor in the event his services are not needed on the audition committee. In any event, the alternate will isolate himself from the audition candidates until such time as it is determined whether he will need to serve on the committee. Any alternate who begins service on the audition committee at the start of the auditions must serve until the conclusion of the auditions.
 8. When the Personnel Manager is a member of the audition committee, the Employer shall designate a substitute to operate the audition.
 9. All decisions, including but not limited to audition scheduling, repertoire and screening of applicants, shall be made with the participation of all audition committee members.
- B. Notice of Vacancy
1. If a vacancy occurs in the Orchestra, the Employer will notify the Union as soon as it is practicable to do so. Notice of the vacancy will be provided to the Orchestra within seven (7) days of the notice to the Union.

2. Not later than two (2) months in advance of each audition date, the Employer will submit at least one (1) announcement of the vacancy or vacancies to the *International Musician* for publication. The Employer shall make all reasonable efforts to coordinate any scheduled audition with auditions held by other orchestras nationally. The Employer shall notify the Symphonic Services Division of the American Federation of Musicians of any impending auditions and shall consult with same regarding the avoidance of conflicting audition times.
3. When a staff musician fails for any reason to perform for the full term of his individual contract, the Employer may employ a substitute musician without audition until the end of that season or for any portion thereof. The Employer may not use the provisions of this Section of this Article to permanently reduce the size of the Orchestra.

C. Audition Committee Notification

Not later than eight (8) weeks in advance, the Employer will notify the audition committee in writing of the dates, starting times and locations of scheduled auditions as the facts are then known. This information will also be included in the regular weekly schedule; however, a change in the audition schedule as determined by the Employer will not be a grievable issue or subject to approval by the Orchestra Committee. The Employer will notify the audition committee of any changes in audition schedules as soon as they become known.

D. Pre-Screening of Applicants

The Audition committee shall perform the pre-audition screening of applicants. However, the Employer reserves the right to invite to the audition candidates whom the audition committee has rejected. The Employer retains the right to limit the number of candidates being auditioned. Each audition committee, in consultation with the Music Director and the Employer, shall determine a minimum number of applicants required for any particular audition. If fewer than the minimum number of applicants apply the audition may be rescheduled.

E. Audition Procedure

1. Playing Order and Scheduling

The Personnel Manager will schedule auditionees in a manner which will allow the Committee to hear between five (5) and seven (7) auditionees per hour. To exceed five (5) auditionees per hour requires approval of the majority of the audition committee. Each candidate will be informed of his assigned hour.

- a. Playing order will be determined by the candidates' drawing lots at the beginning of their assigned hour.
- b. There will be no communication whatsoever between backstage and the audition committee regarding the auditionees' playing order

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- c. By unanimous vote of an audition committee, the playing order from previous round(s) shall be revealed.
- 2. **Résumés**

No résumé will be read during auditions.
- 3. **Voting**
 - a. Each audition committee member shall have one (1) vote.
 - b. Voting shall be by secret ballot. The Personnel Manager shall distribute and collect the ballots, and shall tabulate the ballots with the Union Steward (if one is present) or with a designated committee member if no union steward is present.
- 4. **Preliminary Auditions**
 - a. Preliminary auditions shall be played before the audition committee and shall be played behind a screen.
 - b. There may be as many rounds of preliminary auditions as the audition committee deems necessary within the allotted hours for preliminary auditions. At the discretion of the committee, an additional preliminary audition round may be called "semi-finals."
 - c. Each audition committee member may vote "yes" for as many candidates as he wishes.
 - d. In each round, all candidates who receive a simple majority vote shall pass on to the next round.
 - e. If the Music Director is present during preliminary auditions, all candidates who receive the votes of the Music Director and three (3) members of the audition committee shall pass on to the next round.
- 5. **Final Auditions**
 - a. Finals shall be played before the Music Director and the audition committee and shall be played behind a screen. The screen may be removed only if all members of the auditions committee and the Music Director agree to such removal.
 - b. Each audition committee member and the Music Director may vote "yes" for only one (1) candidate on the final ballot to select the winner of the audition and the ballot(s) to determine possible alternates.

- (1) The Orchestra Personnel Manager shall confer with the Chair of the Standing Audition Committee and the Chair of the Players' Committee, or his or her designate, as soon as possible concerning the position(s) to be auditioned for, the audition dates, and application deadlines. During the pre-audition process, the Orchestra Personnel Manager shall keep the Standing Audition Committee informed of the number of applicants, deadlines for screening of resumes, and number of candidates, and shall coordinate with the Standing Audition Committee to determine the number of Audition Committees needed and the approximate schedule for each audition day.
- (2) The Orchestra Personnel Manager shall confer with the Standing Audition Committee and the Chair of the Players' Committee, or his or her designate, prior to the scheduling of the audition, shall reserve space for the auditions, and shall notify all appropriate Ballet personnel of the anticipated audition schedule. Auditions shall be held in one of the following locations, in order of preference: Opera House pit, Herbst Theater, Opera House Ballet studio, Lew Christenson studio, or another space deemed mutually appropriate.
- (3) Notice of the audition shall be published in the *International Musician* at least ninety (90) days prior to the audition date. The application deadline shall be no later than sixty (60) days before the audition date.
- (4) As soon as possible, and no later than ten (10) days after the application deadline, applicants' resumes shall be screened by the Chair of the Standing Audition Committee, appropriate Principals, appropriate Section Musicians, and the Music Director. Criteria for screening shall be determined by consensus. A list of qualified applicants shall be prepared. All applicants on this list shall be sent an invitation encouraging them to participate in the audition. Applicants not on the list shall be sent a letter discouraging them from participating; however, no applicant shall be prohibited from auditioning.
- (5) Audition repertoire shall be selected by the Music Director in conjunction with the principal player of the instrument involved (if possible) or another highly qualified player. A complete and correct copy of all excerpts required for the audition, including the desired bowings, articulations, and metronome markings, shall be prepared by the Librarian under the direction of the Music Director, and shall be mailed to all applicants with the letters of invitation, at least six (6) weeks prior to the audition. Audition material shall be reviewed for accuracy and legibility by the section principal, member of the section, or related principal before it is sent to candidates. Sight reading may also be required.
- (6) To become a candidate, each applicant will be required to send a \$100.00 deposit. This deposit shall be refunded when the candidate finishes the

audition or notifies the Orchestra Personnel Manager at least fourteen (14) calendar days prior to the audition that he/she will not participate. Letters of invitation will specify a date by which the deposit must be received; this date shall be at least three (3) weeks after the letters are mailed. If the deposit has not been received by the specified deadline, the applicant may forfeit his opportunity to participate in the audition.

- (D) Audition Rounds shall be defined as follows (these definitions do not address assessment of auditioning players, which shall be addressed later in this Article):
- (1) Round One ("Preliminary") shall be conducted behind a screen with the following exception only: when one (1) candidate only participates in the audition. The two (2) players highest on the applicable first call hiring list for this instrument, as well as any other member of the Basic Orchestra desiring to audition for this vacancy, shall not be required to take part in Round One, unless there are eight (8) or fewer outside candidates, in which case this round shall be considered the Final Round. The Music Director may vote in this round only if he is on the Audition Committee, and in such case, he shall have a single vote only, unless such round is the Final Round, in which case the Music Director shall have two (2) votes.
 - (2) Round Two ("Semifinal") shall always be conducted behind a screen. Round Two occurs when nine (9) or more candidates from Round One are deemed acceptable to advance to the subsequent round. The two (2) players highest on the applicable First Call Hiring List for this instrument, as well as any other member of the Basic Orchestra who is auditioning, shall not be required to take part in this round. A subsequent "Semifinal Round" may occur, subject to the conditions set forth above in this paragraph, should nine (9) or more Candidates advance from the prior "Semifinal Round." The two (2) players highest on the applicable First Call Hiring List for this instrument, as well as any other member of the Basic Orchestra who is auditioning, shall not be required to take part in any such subsequent "Semifinal Round." The Music Director may vote in this round only if he is a member of the Audition Committee, and in such case, he shall have a single vote only.
 - (3) Round Three ("Final") shall always be conducted behind a screen, and shall occur when eight (8) or fewer candidates from Round One ("Preliminary") or Round(s) Two ("Semifinal(s)") are deemed acceptable to advance to a subsequent round. Implicit here is that should eight (8) or fewer candidates advance from Round One, Round Two is, therefore, unnecessary and shall not take place.
 - (4) The Music Director shall vote in this Final Round and any subsequent Final Rounds, and shall have two (2) votes, as a member of the Audition Committee. The Final Round shall include the two (2) players highest on the applicable First Call Hiring List, as well as any other member of the Basic Orchestra who is auditioning for the position. Round Three, as stated, shall occur behind a screen, with the following exception only: for an "Internal

Audition" (see Article 35(F) below), the auditioning Candidates may vote unanimously by secret ballot to omit the screen.

- (5) Any Final Round(s) subsequent to Round Three shall be held in the open, without a screen, unless the Audition Committee unanimously votes to hold such subsequent Final Round(s) behind a screen.
 - (6) When auditions are held behind a screen, candidates shall be identified only by letter or number, without mention of race, sex, age, or other identifying characteristics. Resumes of candidates shall not be available to the Audition Committee or Music Director unless and until an unscreened round occurs.
 - (7) When a screen is used, it should be composed of material that will conceal the identity of the candidate, but not deaden the sound of an instrument.
- (E) Composition of The Audition Committees:
- (1) For Round One ("Preliminary"), Round Two ("Semifinal") and Round Three ("Final"), and any subsequent rounds, the Audition Committee shall consist of no fewer than five (5), nor more than ten (10) tenured Musicians of the Orchestra. The Music Director may not displace a Musician on the Committee, but may serve in place of a tenured Orchestra Musician only if there are fewer than five (5) tenured Musicians on the Audition Committee, in which case the Music Director shall, in all cases have one (1) vote only, until Round(s) Three ("Finals") when he shall have two (2) votes, as stated in 35(D)(1, 2 and 3) above. Should more than ten (10) tenured orchestra Musicians request to be on the Audition Committee, the Players' Committee will meet to discuss a mutually satisfactory decision.
 - (2) In Round Three (the Final Round) and any subsequent rounds, the Audition Committee shall consist of the above, plus the Music Director. If the Music Director is not available, the Conductor shall act as his designate. The Music Director in the Final Round shall have two (2) votes as stated in 35(D)(3), whereas the Audition Committee members shall have one (1) vote only. Decisions about the advancement or choice of auditioning candidates shall be made by a simple majority on all rounds.
 - (3) Best efforts shall be made to ensure continuity in the membership of the Audition Committee from round to round, except in case of emergency, when the composition of the Audition Committee will be discussed among Audition Committee members and the Music Director to find an optimal, fair solution.
 - (4) In Round One, if there are more than fifty (50) candidates, two (2) Audition Committees, each composed as described in 35(E)(1) above, may be used. When candidates draw to determine their order of appearance in the preliminaries, they also draw to determine which Audition Committee shall hear them.
 - (5) Selection of the Orchestra members to serve on the Audition Committee shall be made by the Standing Audition Committee in consultation with the Music Director, according to the following order:

- (a) Principal players of the instruments most closely related to the open chair.
 - (b) Section players of the instruments most closely related to the open chair, or other Orchestra principals.
 - (c) Members of the Standing Audition Committee.
 - (d) Other members of the Orchestra.
- (6) The structure of the Audition Committee shall be in accordance with the following model:
- (a) For Associate Principals, Assistant Principals and other non-Principal chairs:
 - i. In a string section, three (3) members of the section plus the Principal; if the Principal is not available, then four (4) elected members, plus Associate Principals, Assistant Principals or Section Musicians of the applicable section, related sections or a section in close proximity to the vacant position.
 - ii. In all other sections, the remaining members of the section involved as available.
 - (b) For Principal and Associate Concertmaster positions, as in Subsections (6)(a)(i) and (6)(a)(ii). above, plus the following, as available:
 - i. In the string section, all of the string Principals; if a Principal is not available, then Associate Principals, Assistant Principals or Section Musicians of the applicable section, related sections, or a section in close proximity to the vacant position.
 - ii. For harp, all string Principals.
 - iii. For flute, oboe, clarinet, or bassoon, all remaining woodwind Principals and the Principal horn.
 - iv. For horn, all woodwind Principals plus the Principal trumpet, Principal trombone, Principal bass trombone, and Principal tuba.
 - v. For trumpet, trombone, bass trombone, tuba, timpani or percussion, all remaining brass Principals.
 - vi. For timpani or percussion, the remaining timpani or percussion Principal.

- (7) Any Musician who agrees to serve on an Audition Committee for a given round shall remain until the round is complete and a decision has been reached. Should the number of Musicians volunteering to serve on the Audition Committee prove to be insufficient to field a committee, the Music Director, in consultation with the Standing Audition Committee, may assign Musicians to the Audition Committee, following the parameters set forth in Article (35)(E)(6) above. In this event such service on an Audition Committee shall, nevertheless, remain optional.
 - (8) Any member of the Basic Orchestra who serves on an Audition Committee or assists at an audition in any way shall receive compensation as follows; \$60 for up to four (4) hours of service; \$100 for over four (4) hours up to eight (8) hours of service; and \$20 per hour over eight (8) hours with a \$140 compensation cap for the day (and no time cap).
- (F) Internal Audition Procedure.
- (1) All internal auditions shall be strictly voluntary, and no Musician shall be required to audition.
 - (2) The repertoire for such auditions will be chosen entirely from excerpted passages from the repertoire. At least six (6) weeks advance notice of the chosen repertoire shall be given to those wishing to audition.
 - (3) Each candidate will be asked to play the same selections from the prescribed material.
 - (4) Upon completion of the internal audition there shall be a non-binding, "straw" vote taken by secret ballot to determine which candidates are favored for consideration by the Audition Committee. This vote shall follow the same structure as the final vote, and shall take place prior to any discussion. The Music Director shall have two (2) votes. After tabulation of the "straw" vote, the members of the Audition Committee desiring to do so will individually express their opinions about any candidate, in advance of any expression of opinion by the Music Director. Subsequently, the Music Director and members of the Audition Committee shall discuss the artistic qualities of each candidate before final votes are cast. Each member of the Audition Committee will vote "yes" or "no" on each candidate. There shall be no abstentions.
 - (5) The Association will make best efforts to advance section players to higher chairs.
 - (6) Should no candidate receive a sufficient number of votes in an internal audition to be offered employment, then a subsequent audition shall be held for the position under the terms of Article 35(G).
 - (7) Unsuccessful candidates may participate in any subsequent (external) final auditions which might take place.
- (G) External Audition Procedure: Every reasonable effort shall be made to ensure fairness and equal treatment of all audition candidates and preservation of each candidate's anonymity during rounds held behind a screen. In particular:

- (1) Ample warm-up rooms should be available.
- (2) Whenever possible, candidates should use entrances and lavatories separate from those used by committee members.
- (3) The Union Steward or his designate shall be present to ensure that proper procedure is followed, and that fair treatment of all candidates is observed.
- (4) Before the start of each round, the Audition Committee(s) shall meet with the Union Steward and the Chair of the Standing Audition Committee or his/her designate to review the procedures stated in this Agreement, pertaining to the conduct of the audition.
- (5) Auditioning candidates shall receive assigned audition times in advance of the audition. The Association shall assign such audition times in two-hour increments for the Preliminary and Semifinal Rounds.
- (6) Members of the Basic Orchestra may elect to participate in the Preliminary and/or Semifinal Round(s) and shall advance to the Final Round (as defined in Article 35(D)(3)), irrespective of the outcome of the vote.
- (7) Results of auditions will be communicated to auditioning candidates in a discrete manner to be determined by the Audition Committee, the Music Director and the Personnel Manager.
- (8) Voting from Rounds up to, but not including, the Final Round: Voting shall be by secret ballot, after each candidate plays, with no abstentions. There shall be no initial discussion. The ballots from this vote will go directly to the Orchestra Personnel Manager and the Union Steward. Any candidate who receives a majority of "yes" votes (or, if the Audition Committee consists of an even number of members, one-half (1/2) the votes) shall proceed to the next round. Following each group of candidates, the Audition Committee may discuss or reconsider any candidate who did not receive sufficient votes to advance to the next round, but the Audition Committee shall not be informed about the actual number of advancing candidates until after the entire round has been completed.
- (9) Voting in Round(s) Three, the "Final Round(s)"
 - (a) When the Final Round has been completed, there shall be a non-binding, "straw" vote taken by secret ballot to determine which candidates are favored for consideration by the Audition Committee. This vote shall follow the same structure as the final vote, and shall take place prior to any discussion. The Music Director shall have two (2) votes. After tabulation of the "straw" vote, the members of the Audition Committee desiring to do so will individually express their opinions about any candidate, in advance of any expression of opinion by the Music Director. Subsequently, the Music Director and members of the Audition Committee shall discuss the artistic qualities of each candidate before final votes are cast. Each member of the Audition Committee will vote "yes" or "no" on each candidate. There shall be no abstentions. The Music Director shall have two (2) votes.

- (b) Whenever possible, finalists shall have a chance to play with the rest of the section of the instrument involved, or, in the case of a string instrument, to play in a string quartet. The applicable part shall be chosen and sent to candidates along with the repertoire list, at least six (6) weeks in advance of the audition date. Sightreading may also be included as part of the chamber music segment. Prior to the audition, the Audition Committee shall determine whether the chamber music segment is screened or not. Should the chamber music segment take place during a screened Final Round, then such chamber music group shall be comprised entirely of Musicians who are not members of the Audition Committee.
- (10) Miscellaneous Issues
- (a) Designation of Runner(s)-Up: After the final votes and selection of winner(s) at an audition, the Audition Committee may designate one (1) or more candidates as runner(s) up, in a ranked order, provided that the runner(s) up meet the artistic standards of the Orchestra. Runner-up status shall apply only to the position for which the candidate(s) auditioned, or to vacancies created as a result of move up(s) from within the section. Runner-up status shall remain in effect throughout the first year of the probationary period of the winning candidate. If the winning candidate fails to assume the position, resigns from the orchestra, or is not offered re-engagement for a second year, the position shall be offered to a runner-up, following the prior ranking order, within one (1) year of the audition.
 - (b) The results of the audition shall be considered final twenty-four (24) hours after its completion, after which time there shall be no reconvening of the audition committee, nor any reconsideration of the results of the audition.
 - (c) If a winning candidate does not have proper work documentation, he/she will be required to pay all legal fees for obtaining legal work status and will not be able to work until documentation has been established. San Francisco Ballet will be able to offer advice on obtaining documentation.
 - (d) The winning candidate must accept the offer of employment within forty-five (45) days of the conclusion of the audition. Such deadline may be extended at the discretion of the Music Director, but in no event shall any extension exceed fifteen (15) additional days.
 - (e) It is specifically understood that Employer is committed to the concept of equal employment and has certain affirmative action commitments and obligations which may require deviation from the procedures set forth above, and that such deviation shall not be considered a violation of this Agreement.
- (11) Code of Ethical Practices. The parties jointly agree to abide by the Code of Ethical Audition Practices adopted by ICSOM and the Major Orchestra managers as set forth below:

(a) Preparation for Auditions.

Notices of auditions should be given only for genuine vacancies, including newly created positions, which the management intends to fill as a result of those auditions, with no predeterminations having been made as to who will be hired. Musicians taking such auditions should only do so with the intention of accepting the position if it is offered.

- i. Auditions should be advertised in the appropriate places, including the *International Musician*. Notices should be clear and complete, specifying the position intended to be filled by the auditions, the person to contact in response to the notice, the dates that the applications are due, and when auditions should be held. Notices should appear far enough in advance of auditions for interested musicians to apply and adequately prepare.
- iii. All applicants should be sent written responses to their applications. Invited applicants should be sent clear instructions setting forth the date, time and the place of the audition, the complete audition repertoire (excluding sight-reading repertoire) and parts for announced excerpts not generally available. All parts supplied by the Orchestra should be legible and identical for all candidates.
- iv. Applicants should be given notice that if they choose not to attend the audition they should promptly notify the Orchestra Manager or other designated person.

(b) Conduct of Auditions.

- i. In preparing for and conducting auditions, all participants should be aware of policies and procedure governing those auditions, including this code.
- ii. Although the existence and composition of an audition committee and the nature and extent of its participation in auditioning and hiring is determined locally, musicians' involvement should at least include the initial screening of applicants.
- iii. Applicants should not be disqualified from auditions on the basis of information about them obtained from current or previous employers or from other institutions to which they have applied.
- iv. Auditionees should be given sufficient time and to the extent possible, adequate private facilities in which to warm up and practice.
- v. Parts supplied by the Orchestra for auditions should be in good condition, legible and clearly marked as intended to be played at the audition.
- vi. There shall be no discrimination on the basis of race, sex, creed, national origin, religion, or sexual orientation; steps ensuring this should exist in all phases of the audition process.

- vii. There shall be reasonable accommodation for the handicapped.
- viii. Auditionees should be given opportunity and encouragement to comment, anonymously if desired, to the audition committee and management about the audition process.
- ix. Auditionees should be notified of their status in the audition process immediately upon such determination. Candidates under active consideration after auditions are completed should be so notified and given an estimated time of decision.
- x. Auditionees should be informed prior to auditions of the Orchestra's policy regarding reimbursement of auditionees' expenses for additional stay or travel incurred at the request of management.

36. SETTLEMENT OF DISPUTES

By executing this agreement the parties acknowledge that they are currently unaware of any unfiled disputes between them, which are properly subject to grievance or arbitration procedure of this or any prior agreements.

- (A) **Grievance Procedure:** In the event that a dispute arises during the term of this Agreement, the matters of dispute, in all their particulars, shall be set forth in writing by the complaining party and served upon the other. To be timely filed a grievance hereunder must be reduced to writing and presented to the Employer within thirty (30) days of the first occurrence of the events or facts giving rise to the dispute. If the dispute is not settled by the Parties within three (3) working days following the receipt of such written notice or within such extended time as may be agreed upon, the dispute shall be referred to an Adjustment Board. No change in this Agreement, or interpretations thereof, except interpretations resulting from Adjustment Board or arbitration proceedings hereunder, will be recognized unless agreed to by the Employer and the Union.
- (B) **Adjustment Board:** An Adjustment Board, consisting of an equal number of members representing each of the parties hereto, shall be established for the purpose of hearing and deciding disputes which arise and are presented during the term of this Agreement and which are limited to the interpretation or enforcement of any of the sections of this Agreement, or the terms or provisions of written agreements supplementary thereto.
- (C) **Arbitration:** In the event that a majority of the members of the Adjustment Board cannot agree to a settlement of a dispute, the dispute may be submitted to a neutral arbitrator mutually selected and agreed upon whose decision shall be final and binding. The arbitrator shall have no authority or power to add to, alter or amend the terms and provisions of this agreement, or written agreements supplementary hereto.
- (D) **Costs of Arbitration:** Each party shall bear its own expense in presenting its case to the arbitrator. The expense of the arbitrator shall be borne equally by the parties hereto. The Employer agrees to pay a sum equal to but not greater than one-half (1/2) of said expense and the Union agrees to pay a sum equal but not greater than one-half (1/2) of said expense.

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- (ii.) If two or more outside (or inside, as the case may be) players are absent, all remaining outside (or inside, as the case may be) players move forward in sequence (e.g. 6th outside moves to 5th outside, 5th outside moves to 4th outside, etc.).
- (iii.) In the case of an absence of two or more inside or outside rear stand players and for temporarily vacant chairs created as a result of move-ups provided for above, the move-up for the remaining player seating reverts to numerical chair sequence (e.g., for absences of 6th and 7th stand outside players, the inside 6th stand moves to the outside 6th stand, followed in sequence by the 14th chair player who moves to inside 6th and the 15th chair player who moves to outside 7th).
- (iv.) If an absence occurs in a String section in a non-titled chair not along the edge of the stage, the directly affected musicians, in consultation with the Personnel Manager and the Stage Manager, may elect to remove the chair from the stage.
- (v.) It is not necessary to fill non-titled absent player chairs during rehearsals unless it is known that the missing player(s) will not be present for the concert(s) involved or unless the Music Director requests that players move forward. This practice allows string players to mark their own music and sit with their regular stand partners.
- (vi.) Any immediate questions regarding section seating should be directed to the principal of the section or, in his absence, the associate or assistant principal. If the question remains unresolved, see the Personnel Manager.

(60) Auditions

The Oregon Symphony Audition Policy is found in Appendix A. This Policy may be reviewed annually by a committee of the players appointed by the Orchestra Committee, which may recommend modifications. Additionally, the CBA Audition Policy and/or the Audition Section (60) shall be revisited upon notification that the music director has resigned or his/her contract is not extended, at the request of the musicians, union or management, subject to (60)d.

- (a) **Opening:** A person shall be auditioned for membership in the Oregon Symphony only if an Opening exists. An Opening shall exist only when:
 - 1. A musician dies, has retired or resigned;
 - 2. A musician's dismissal has been finalized in accordance with the terms of this Agreement;
 - 3. A permanent position is being added.
 - 4. A musician moves back within a section as per Paragraph (7).
 - 5. A musician who has advanced in the orchestra by audition as provided in Paragraph (60)(f)4.i. achieves tenure in his new position.

Any probationary or tenured member of the Oregon Symphony auditioning for an Opening may, if he so wishes, be placed in the Semi-Final Audition.

(b) Method for filling an Opening:

- 1. Within 15 days of a position becoming open, the Association shall notify the Orchestra Committee. The Association in consultation with the Orchestra Committee and the Union shall determine the time of a National Audition. This Audition shall occur within twelve months of the position becoming open or a new permanent position being added, or
 - A. a musician's death,
 - B. a musician's change in seating.
 - C. a musician's finalization of dismissal in accordance with the terms of this agreement.

The dates and times selected for auditions shall be agreeable to the Audition Committee Chair of the section involved. The Orchestra Committee shall choose the Audition Committee.

- 2. Should the opening presently be filled by a musician filling a Temporary Vacancy, and if that musician was chosen for that position in a National Audition in accordance with Paragraph (60)(f)4.G. and 60(f)4.M., the Association may choose to fill the opening with this musician. The musician's probation will begin at the time of appointment to the Opening.

(c) Audition Notification

At least sixty (60) days prior to the auditions, audition repertoire, and availability of music for inspection shall be presented to the Union and to the Orchestra Committee simultaneously. The Association shall cause notices to be published in the "International Musician" sixty (60) days prior to auditions or, to every extent possible, increase these notifications to ninety (90) days.

There shall be an application deposit of no more than \$100.00, which must be received twenty-one (21) days prior to the first audition day and is refundable at the audition or with at least seven (7) days advance notice of cancellation.

The Audition Committee may screen applications. If an application does not appear to represent the applicant as a strong candidate, a letter of discouragement may be sent to the applicant.

There will be agreed upon templates for communication between management and applicants, including but not limited to receipt of materials, invitation to audition live in the prelims or semis, and letters of discouragement from auditioning based on résumé. The Director of Musician Resources will utilize template correspondence, jointly agreed to by the Association and the Union. Said correspondence will be reviewed by the Audition Committee Chair for instrument specific details, before communications are sent to applicants.

(d) Audition Policy

There shall be a separate Policy regarding committee makeup, audition locations, hours and other conditions, excerpts and policies regarding excerpts, music availability, and other

general audition guidelines. Oregon Symphony Audition Policy is Appendix A.

The Union or the Association may request a review of the above-mentioned policy. The committee for such a review may include the following: Music Director, Staff Conductors, President and/or his representative; and shall also include principals and other musicians appointed by the Orchestra Committee, and a Union Representative.

(e) **Audition Committee Selection**

1. The members of the Audition Committee(s) shall be selected by the Orchestra Committee within fifteen (15) days of the issuance of notice in (60)(c) above, and the Association so notified as to Committee's makeup.

A. Except as provided in Paragraph (60)(e)1.B. below, only tenured musicians may serve on an Audition Committee. However, a probationary musician in a titled position who has successfully passed his first review may serve on an Audition Committee.

B. The principal of the section involved shall serve as the Audition Committee Chair. A probationary tenure-track principal shall only serve as a Chair of an Audition Committee for an opening in his own section, and then the principal of the most closely associated section shall serve as an assistant Chair to assist in procedural matters. If the principal of the section is not available, the Orchestra Committee shall appoint the section's associate principal, or if unavailable, the section's assistant principal to serve as Chair. If the associate or assistant principal is not available, then a principal of the most closely related section shall serve as Chair.

C. Committee selection shall follow the Audition Policy Agreement guidelines.

2. Representatives of the Union and the Association may be present at auditions.

3. A. The musician vacating the position, or any person who auditions, shall not serve on the Audition Committee. If a musician is being auditioned to replace the principal of a section, the current principal of the section will not serve on the Audition Committee. No person leaving the Orchestra shall serve on an Audition Committee.

B. No musician who is related by blood, engagement, or marriage or who might be considered a "significant other" of a candidate shall serve on the Audition Committee. However, should this subsection B. affect the principal player of the section in which the opening has occurred, the affected principal shall serve in an advisory capacity. Such principal shall express his or her opinion prior to the Audition Committee members' discussion after each round and shall then absent him or herself while the Audition Committee completes its discussion and voting.

4. If there are two or more Preliminary Committees for any given audition, the Chair, in consultation with the Orchestra Committee and section involved, shall

determine who will sit as Chair of the second committee and who sits on the Semi-Finals and/or Finals Committee. Players of the sections related to the auditioning instrument shall be evenly assigned between each committee, to the extent possible.

5. Members of the Audition Committee(s) shall be compensated at the rate of minimum Orchestra per-service section player scale for each day of auditions and shall be reimbursed for meal expenses actually incurred in accordance with Paragraph (22) of this Agreement.

6. **Audition Committee:** There shall be nine (9) members present on any Audition Committee except as provided below and in (60)(c) and Audition Policy #4.

A. **Two or More Preliminary Committees**

If two or more audition committees are required for the preliminary audition, there shall be five (5) members on each committee. In woodwind and brass auditions the alternate should come from the woodwind and brass families respectively.

B. **Optional Out-of-Town Preliminary Committees**

If the audition includes an Optional Out-of-Town Preliminary Audition, the makeup of the committee shall be mutually agreeable to the Music Director, Association, Orchestra Committee and Union.

(f) **Audition Types and Procedures:**

There shall be no more than eight (8) hours of auditions on any day in which there is an orchestra service. No auditions shall take place on the day of a recording session. The commencement time thereof, and the appropriate schedule of breaks and mealtimes, shall be mutually agreeable to the Audition Committee, the Music Director and the Personnel Manager. The limitations of this Paragraph may be waived by mutual agreement of the Audition Committee and the Music Director.

There are four (4) types of auditions: Optional Out-of-Town Preliminary, Preliminary, Semi-Final, and Final.

1. **Optional Out-of-Town Preliminary Audition: to be held at the discretion of the Association in a major metropolitan area.** The audition materials and conditions, and candidate screening are to be determined by the Music Director in consultation with the principal or Chair of the section. Should the Association require any musician to attend the Optional Out-of-Town Preliminary, the Association shall provide transportation and lodging and pay meal expenses as per Paragraphs (21) and (22). Per diem shall be provided for those meals not provided otherwise by the Association.

Any candidate(s) selected via this audition process shall be qualified to play in the Semi-Final audition in Portland, Oregon, for the advertised position.

2. **Preliminary Audition:**

A. The purpose of preliminary auditions shall be to determine whether a player may be qualified to play in the Orchestra and should advance to the next round of the audition.

- B. If the Preliminary Auditions require more than one day, the days shall be consecutive. Multiple committees may be formed as long as each meets the guidelines listed in Paragraph (60)(e) and the Audition Policy Agreement.
 - C. The Music Director and Staff Conductor(s) may, at their discretion, attend any or all of the Preliminary Auditions. When possible, the Conductor(s) shall not be visible to the committee or the candidate.
 - D. Audition Committee members shall not speak to each other while auditionees are playing or are in the room. Members shall sit apart from each other.
 - E. Preliminary auditions shall be held behind a screen.
 - F. Each auditionee shall play a minimum of a solo selection and the same three (3) short orchestral excerpts. If after this time a committee member feels that it is obvious that the auditionee should not go on, he may raise his hand no sooner than the latter part of the third excerpt or any time thereafter. If a majority of the committee raises their hands, the auditionee may be stopped at the next appropriate pause. Raising the hand indicates that the player is not qualified to go on to the next round.
 - G. All candidates shall play the same material except as provided by F. above. A discussion moderated by the committee Chair will take place after about six (6) candidates. After the discussion, committee members will record their secret "yes"/"no" votes in writing. Only those players receiving a majority of votes shall advance to the next round of auditions. After the vote has been taken, candidates shall be notified immediately of their status in the audition.
3. **Semi-Final Audition:**
- A. The purpose of the Semi-Final is to select the most qualified candidates for the Final Audition.
 - B. The Semi-Final shall be held behind a screen.
 - C. The voting and other basic procedures shall be the same as Paragraphs (60)(f)2.C., D., G., and H. of the Preliminary Audition.
4. **Final Audition:**
- A. The purpose of the Final Audition shall be for the Committee and the Music Director to determine the superior candidate(s) and for the Music Director to select the new orchestra member. The resident Conductor may carry out the duties of the Music Director should emergency circumstances prevent his attendance.
 - B. Final Auditions shall be held without a screen.
 - C. Within each round, all Finalists shall play the same repertoire.
 - D. A Finalist may be required to perform in a small ensemble during the Final round as determined by the Music Director in consultation with the Audition

Committee prior to the audition.

- E. The principal of the section involved and the Music Director shall outline and explain to the Audition Committee the criteria for selection. After this discussion, there shall be no discussion until after all Finalists have been heard.
- F. After all Finalists have played, a non-binding secret ballot shall be taken. The committee members shall vote "yes" for the candidates they recommend for membership and "no" for candidates they do not recommend. The votes shall be tallied and made known to the Committee and Music Director, after which a full and open discussion, moderated by the Chair, shall take place.

During the discussion the Committee may choose to speak with the candidates and/or have another round of playing. An affirmative vote by six (6) members of the committee and/or the Music Director shall determine whether to have another round. If there is to be another round, another "yes"/"no" vote shall be taken on each candidate to determine if he should play again. Three (3) or more votes shall advance the candidate. Those candidates not advanced shall not be considered for the final vote. Sections A. - D., above, shall apply to this round, also. After this round there will be further discussion.

- G. Following discussion, a secret ballot shall be taken, using the same "yes"/"no" system as above. Only those Finalists receiving five (5) or more "yes" votes shall be recommended as Finalists. The Music Director may select the new orchestra member from the recommended Finalists, or he may opt to select no one.
- H. If there is no winning candidate, the audition shall be terminated.

At his discretion, the Music Director may invite recommended Finalists to play with the Orchestra when he is conducting for no longer than two (2) weeks within six (6) months of the audition in order to make a selection. These candidates must qualify as per Section G., above.

Arrangements for this trial period must be mutually agreeable to the Association and the Union. There will be a meeting immediately following the trial period with the Music Director, Audition Committee, and an Association and Union representative, to allow the committee to provide feedback to the Music Director regarding the qualifications of the candidate.

- I. Should a current Oregon Symphony Orchestra member be chosen to fill the Opening via the audition procedure, the Music Director may select another recommended Finalist for the resulting Temporary Vacancy, following the procedures of Sections G. or H., above, and complying with Section M., below, or he may choose to fill the position as per Paragraph (60)(b).
- J. If the audition is for an Opening and no candidate is

chosen, the Opening may be filled as a Temporary Vacancy. Another National Audition for the Opening must be held within twelve (12) months. The Opening shall be filled as a Temporary Vacancy by the same musician no more than two (2) full seasons or major portion (25 weeks per season) thereof.

- K. If the winner leaves within nine (9) months, or does not take the position, or if a like or lesser position (as in non-titled strings) becomes an Opening within nine (9) months, another audition need not be held if it can be filled by another recommended Finalist chosen by the procedure of Paragraph (60)(f)4.G. above.
- L. If the audition is for a Temporary Vacancy and no candidate is chosen by the Audition Committee, the Music Director may choose any candidate from the Final Audition or he may choose another musician as per Paragraph (60)(b).
- M. If the audition is for a Temporary Vacancy and there are recommended finalists, there shall be an additional vote. This vote, to be taken immediately and without discussion after the final binding vote shall be taken to determine if these finalists should be recommended for a permanent position, should the Temporary Vacancy be declared an Opening. If the candidate does not receive a majority vote, the musician's contract shall be for the Temporary Vacancy only, and this musician may not be

contracted for the subsequent Opening without re-auditioning and being chosen as per Paragraph (60)(f)4.G.

- N. A single audition may be held for the same instrument or section for a titled and/or non-titled position(s), or two titled string positions. All auditionees for each respective position shall play the same material. (See Audition Policy.) In the Preliminaries and Semi-Finals, committee members shall vote separately for each position for which the candidate wishes to be considered. In the Finals, candidates for the higher position shall be heard first. The discussions and voting for the higher position shall take place before hearing the candidates who are only being considered for the lesser position.

(g) Concertmaster

A Special Audition Committee shall be chosen by the Orchestra Committee consisting of: Associate Concertmaster, four (4) other String Principals, four (4) other principals, and three (3) other violinists chosen by the 1st and 2nd violin sections. If any of the above are auditioning for the position, other titled string players shall be chosen. The Music Director and the Special Audition Committee shall determine the procedure of the audition. The Music Director shall have sole discretion as to the candidate to be offered the position of Concertmaster; however, he shall consult with the members of the Special Audition Committee before making the appointment.

IN WITNESS WHEREOF, the Union and the Association have caused this Agreement to be executed by their duly authorized representatives this ____ day of _____, in the year 2012.

American Federation Of Musicians, Local No. 99

OREGON SYMPHONY ASSOCIATION

By _____
Bruce Fife, President

By _____
Terrence Pancoast, Board Chairman

F. Dennis Lynch, Secretary-Treasurer

Elaine Calder, President

Appendix A

Oregon Symphony Audition Policy

1. Audition Notification and Application (Paragraph (60)(c))

- 1.1 It shall be the duty of the Personnel Manager to meet all contractual and policy regulations and deadlines according to the terms of the Master Agreement.
- 1.2 Prior to audition notification and selection of the Audition Committee by the Orchestra Committee, the Audition Committee Chair shall be consulted for his final approval of potential audition dates, times and site.
- 1.3 Audition notices shall include the type of Vacancy (if temporary) position and chair of the Opening, dates for audition (usually over two days), amount of annual compensation and benefits. Refer to paragraph (60) of the Master Agreement. Principal positions must have minimum three day auditions. Exceptions may occur with the approval of the Orchestra Committee in consultation with the Audition Committee Chair.
- 1.4 A sample audition notice shall be presented to the Orchestra Committee and Audition Committee Chair and posted at ASCH.
- 1.5 Notification for Optional Out of Town Preliminaries shall include wording that all resumes will be screened and auditions will be by invitation only and shall include a refundable application fee. Recordings may be requested.
- 1.6 At the request of the Music Director in consultation with the Audition Committee Chair, qualified/experienced candidates may be invited to audition in the Semi-Final audition.

2. Audition Repertoire, Excerpt Policies and Music Availability

The audition repertoire – Preliminary and Semi-Final and Final – shall consist of the following:

- 2.1 A prepared solo selection, which may be specified by the Audition Committee Chair in consultation with the Music Director.
- 2.2 A standard orchestral audition repertoire for each instrument chosen by the Audition Committee Chair of each section and the Music Director, a copy of which shall be available at the Association office for reference. Immediately following repertoire selection by the Chair and Music Director, the Association shall provide the audition repertoire to the Audition committee, Orchestra Committee and Head Librarian.
- 2.3 Preliminary Round excerpt lists will be limited to a one-minute solo (approximately) and no more than five excerpts. The entire running time of the music in a preliminary round must be six minutes or less.
- 2.4 Announced audition repertoire shall be the same for every candidate. Specific excerpts to be played from the initially announced repertoire list shall not be revealed to any candidate until the candidate receives a warm-up room. In the Preliminary and Semi-Final auditions, a candidate may be stopped at any time after he has played a prepared solo piece or part thereof and three (3) short excerpts. All candidates

shall be so informed in advance.

- 2.5 Candidates may use their own marked parts during the audition.
- 2.6 An accompanist may be used in the final round if agreed to in advance by the Association. All candidates in such a case shall perform the same solo selection with the accompanist. No candidate shall play with his own accompanist.
 - a. If, during the Final audition, another round of playing is called for, the solo piece may be eliminated.
- 2.7 Optional sight-reading material may be chosen by the Audition Committee Chair and shall be the same for every candidate. Sight reading shall be reserved for the Final Audition.
- 2.8 Optional chamber music material or small ensemble repertoire may be performed with members of the Orchestra during the Final Audition.

3. Audition Committee Chair

The Principal of the section involved shall serve as the Audition Committee Chair. For violins, the Concertmaster and Principal 2nd violin shall be co-chairs.

- 3.1 If the audition is for a Principal position or the Principal is unavailable to chair the audition, the Orchestra Committee shall appoint the Chair for the audition from the titled players of the section in rank order. If the player(s) declines, or is ineligible to serve on an Audition Committee [Paragraph (60)(e)3.], then a principal of the most closely associated section shall be appointed Chair by the Orchestra Committee in consultation with the principals from the related sections.
- 3.2 The Audition Committee Chair shall provide the audition list to the Music Director for his approval prior to publication of the audition repertoire list. Following the Music Director's approval, the Association shall immediately provide the audition repertoire list to the Audition Committee and the Orchestra Committee.
- 3.3 The Audition Committee Chair shall select and communicate to the Director of Musician Resources and Music Library staff specific repertoire, including measure numbers and timings, to be used for the Preliminary, Semi-final and Final audition rounds not later than four (4) weeks in advance of the audition.

4. Guidelines for Selection of Audition Committees (Para. (60)(e))

The entire Audition Committee is chosen by the Orchestra Committee. For principals who are unavailable, substitutions may be chosen from related titled players, followed by related section players. No at-large members serving on either of the two most recent auditions may be considered if there are enough people volunteering for the current audition at-large positions.

Alternates shall be selected in case of double committees or illness of a committee member. Alternates shall make themselves available for the times and dates of the auditions unless excused

by the Personnel Manager.

The names of all committee members shall be presented to the Personnel Manager as established in Paragraph (60)(e)1. of the Master Agreement.

If 80 confirmed applicants have been identified twenty-one (21) days ahead of the first date of the audition, two preliminary Audition Committees may be formed in accordance with Paragraph (60)(e)6.A. of the Master Agreement if requested by the Personnel Manager and the Audition Committee Chair. See also Paragraph (60)(e)4.

4.1 Strings

Principal of the Section involved
Principals of the other String Sections
One At-Large Member of the String Section. For violins, "Section" means 1st and 2nd violins.
Two Members of the Section involved chosen by the Section
One At-Large Member of a Non-String Section

If a string principal is unavailable, the next titled player in the section should be his replacement, followed by a section member chosen by the Orchestra Committee.

If two committees are used, an additional member of a non-string section shall be chosen. If two Preliminary Audition Committees are used, the Principal shall chair one committee and the Associate/Assistant Principal the other. For violins, the Concertmaster shall chair one committee and the Principal 2nd violin shall chair the other.

4.2 Woodwinds

Principal of the Section involved
Principals of the other Woodwind sections
One Member of the Section involved
One Principal from the Brass Section
One At-Large Musician from the Woodwind Section
One At-Large Musician from the String Section
One At-Large Musician from the Percussion/Timpani, Keyboard or Harp Sections

If a woodwind principal is unavailable, the next titled player in line should be his replacement, followed by a member of the unavailable principal's section chosen by the Orchestra Committee, followed by a player from a related section chosen by the Orchestra Committee. At-large woodwind section musician shall include remaining member of the section if applicable. If any designated titled player or remaining section member cannot attend, the Orchestra Committee should select a member of a related section. If the position is for a principal woodwind, one additional string, brass or percussion principal should be selected.

If two Preliminary Audition committees are used, the Principal shall chair one committee and the Second or Third Chair the other. If the section players are not available a related woodwind principal shall be selected.

4.3 Brass

Principal of the Section involved
Principals of the other Brass Sections
One member of the Section

One Principal from the Woodwind Section
One At-Large Musicians from the Brass Section
One At-Large Musician from the String Section
One At-Large Musician from the Percussion/Timpani, Keyboard or Harp Sections

If a brass principal is unavailable, the next titled player in line should be his replacement, followed by a member of the unavailable principal's section chosen by the Orchestra Committee, followed by a principal player from a related section chosen by the Orchestra Committee. At-large brass section musician shall include remaining member of section if applicable. If any designated titled player or remaining section member cannot attend, the Orchestra Committee should select a member of a related section. If the position is for a principal brass, one additional string, wind, or percussion principal should be selected.

If two Preliminary Audition Committees are used, the Principal shall chair one committee and the Associate/Assistant Principal or Second or Third Chair the other. If the section players are not available a related brass principal shall be selected.

4.4 Percussion/Timpani

Three percussionists – either two Principals and Section OR one Principal and two Section Musicians, depending upon the position auditioned.
One Harp/Keyboard Principal
One Brass Principal
One At-Large Musician from the Brass Section
One At-Large Musician from the Woodwind Section
One At-Large Musician from the String Section
One At-Large Musician

If a principal is unavailable, the next titled player in line should be his replacement, followed by a member of the unavailable principal's section chosen by the Orchestra Committee, followed by a Principal from a related section chosen by the Orchestra Committee.

If two Preliminary Audition Committees are used, the Principal(s) shall chair the committees. If a principal is unavailable, the Second or Third Chair shall chair the other. If the section players are not available there cannot be two committees.

4.5 Harp/Keyboard

One Harp/Keyboard Principal (as applicable)
Concertmaster
One At-Large musician from the String Section
Two At-Large musicians from the Woodwind Section
Two At-Large musicians from the Brass Section
One Percussion/Timpani Principal
One At-Large Musician

If two Preliminary Audition Committees are used, the Principal Harp/Keyboard shall chair one committee. If the audition is for piano, the Principal Percussion shall chair a committee. If the audition is for harp, the Concertmaster shall chair a committee.

5. Audition Administration and Site Conditions

5.1 The Audition Committee Chair may appoint a musician from

the Audition Committee to act as the Audition Committee Chair's Assistant.

5.2 The Policy and Master Agreement clauses for audition procedures shall be available for review by candidates.

5.3 All Auditions shall be held at ASCH or other suitable hall in Portland, Oregon as mutually agreeable to the Association and the Orchestra Committee. The suitability of the audition site shall be mutually agreeable to the Association, Music Director, Union, and the Audition Committee Chair at least thirty (30) days prior to the scheduled audition date.

a. Audition sites other than the Stage of Schnitzer Hall shall be of suitable size and configuration to produce a natural sound for the instrument being auditioned. Any new alternative sites shall be tested in advance by the Audition Committee Chair, a member of the section and the Personnel Manager for musical and logistical assessment.

b. All final auditions for titled strings and woodwind, brass, and percussion, harp and keyboard positions shall be held onstage in Schnitzer Concert Hall unless the Music Director and Orchestra Committee recommend an alternative site, which alternative site shall subject to a vote of approval by the orchestra.

5.4 The audition hall shall include the main audition site(s) and adequate number of waiting and private warm-up rooms. The main audition site shall meet the following requirements:

1. Heated between 68 and 78 degrees Fahrenheit;
2. Music stands and chairs available;
3. Adequate lighting.

5.5 Large percussion instruments shall be supplied for warm-up and auditions as needed.

5.6 Final Auditions shall be held within twenty-four hours of the conclusion of preliminaries or semi-finals.

5.7 One half-hour prior to the scheduled audition time, the candidate shall be shown to a private warm-up room. The candidate will be given the order and section of the audition repertoire to be heard, so that he may get his own music in order. If at the time of his audition, his music is not in order, he must use the parts provided by the Oregon Symphony.

The running-time of an official warm-up session for a candidate (30 min) does not "reset" if the committee changes the list originally provided to the candidate, unless more than one excerpt has been added, and then only to give the candidate at least 10 minutes with the altered list. (i.e. If the candidates are given added excerpts at or before 20 minutes, they get 30 minutes total; if they are given added excerpts after 20 minutes, they get an extra 10 minutes.)

5.8 A carpet runner shall be placed on the audition stage area to mask the footsteps of the candidate during screened rounds.

5.9 Cell phones, computers, intercoms, or other electronic devices shall be turned off during the audition. Every effort shall be made to prevent the sound of candidates warming up from being audible to the candidate on stage or the Audition Committee.

5.10 Signs shall be posted on all doors to the audition site, that an audition is in progress and there shall be no admittance into the hall.

5.11 All auditions in ASCH shall be in the full concert shell configuration.

5.12 The Audition Committee Chair shall have the right to specify the location on stage (or in the audition location) where the candidates shall play and where the committee shall be seated. He shall also have the right to specify whether the screen shall be placed in front of the candidate or in front of the committee in the Preliminary and Semi-Final Auditions. The type of screen used shall be, to the best of the Association's efforts, of an acoustically neutral screening material, so as not to detract from the particular sound of any candidate.

5.13 Committee members shall not communicate with candidates during the auditions.

- a. Committee members shall take all rest breaks in the lobby of ASCH, or separate area in an alternative site.
- b. Association shall provide refreshments for the Audition Committee.

6. Audition Committee Guidelines (Paragraph (60)(f))

All members of the Audition Committee will be provided with relevant sections of the Master Agreement and Audition Policy prior to auditions. A brief meeting of each Audition Committee conducted by the Audition Committee Chair shall take place 45 minutes prior to the start of the audition to familiarize members with relevant audition procedures.

Each committee member shall be provided with copies of the specific audition repertoire to be used by the Personnel Manager. The Audition Committee Chair may point out what points to listen for in specific passages prior to beginning each round of auditions.

6.1 Preliminary audition Paragraph (60)(f)2.F.

- a. Audition Committee Chair and Chair's Assistant shall be seated in a position where they can see all committee members.
- b. For the Preliminary audition, the Chair may cut off the solo piece at any point and proceed to the excerpts.
- c. The Audition Committee Chair shall have the option to ask for a candidate to repeat any excerpt.
- d. If a committee member feels that it is obvious that the candidate should not go on, he may raise his hand no sooner than the latter part of the third excerpt or any time thereafter.
- e. The Audition Committee Chair shall excuse candidates who have received a majority hand "no" vote by saying "Thank you, that will be all" or words to that effect at the next appropriate pause. In the case of a split committee of five (5) people, four (4) "no" votes are required to eliminate a candidate.
- f. All candidates shall play the same excerpts. Exception: if

the committee decides the audition running time is too long or the order of excerpts is not ideal after hearing the first group of candidates, any excerpt(s) may be dropped and/or the order changed; however, the three excerpt minimum remains in effect.

- g. Committee members may request a five (5) minute rest break after hearing each round of six (6) candidates.

6.2 Preliminary audition Paragraph (60)(f)2.G.

- a. Discussion prior to voting in the Preliminary Audition shall be limited to five (5) minutes.
- b. No candidate who received a majority "no" hand vote shall be considered for the secret "yes/no" ballot vote. The Chair shall make these "no" candidates known prior to the discussion.

6.3 Semi-Final Audition Paragraph (60)(f)3.

- a. Candidates to appear in the Semi-Final will be given a letter designation for committee identification in this round. The order of appearance and alpha letter designation shall be determined by drawing the candidates' names one at a time. This shall be done by the Personnel Manager. The candidate numbers from the Preliminary Audition shall not be made known to the committee until the Final Audition (except as noted below).
- b. Audition list repertoire may be changed, augmented or otherwise modified for this round.

6.4 Final Audition Paragraph (60)(f)4.

- a. The order of appearance shall be determined by the Personnel Manager and made known to the Audition Committee Chair.
- b. The Audition Committee Chair and/or the Music Director may ask questions of each candidate after he has played. Questions from members of the committee should be directed to the Audition Committee Chair in advance of the audition. Questions shall be determined before the final audition, and shall not include those of a discriminatory nature.
- c. If additional round(s) are desired, a break will be called and candidates notified of the additional round.
- d. Audition list repertoire may be changed, augmented or otherwise modified for each additional round to include

sight reading and ensemble playing.

- e. During discussion the Personnel Manager may offer any pertinent information regarding the candidate's audition demeanor, reference checks, etc. This discussion shall be limited to Personnel Manager, Committee, and Music Director.

6.5 General Audition Guidelines

- a. If in the opinion of the Personnel Manager, the Audition Committee Chair or the Union Representative, the candidate was treated unfairly due to noises, distractions or known circumstances the candidate may be offered another chance to perform at a later time. In such cases, all parties will be informed as to the reasons for rescheduling the candidate.
- b. All comments made during auditions, personal notes and candidate scores are confidential. No written comments shall be given to candidates during or after any audition. If requested, musician members of the audition committee are permitted to provide verbal feedback, at their sole discretion, provided the auditioning musician agrees in writing and in advance of receiving feedback that the Audition Committee musicians are not agents of the OSA, and any comments or statements are not those of the OSA.
- c. Prior to and during the Final Audition, all candidates' application forms and resumes shall be available to the members of the committee and staff. The candidate's identification number and letter from the Preliminary and Semi-Final audition shall be indicated on each application form.

7. Union Representative and Personnel Manager

- 7.1 The Union Representative or his designee shall sit in a position where he can observe the audition. It is his responsibility to ensure that all contractual and policy procedures are followed. He shall preside over all voting, tallying and presentation of scores to the Personnel Manager. He shall mediate all candidate complaints with the Personnel Manager.
- 7.2 The Personnel Manager or his designee shall be on stage (or other site) with each candidate to administer the excerpts. It is his responsibility to ensure that the contractual terms and policy are followed. The Personnel Manager shall receive the vote tallies and communicate the decision of the committee to the candidate as soon as possible.

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- 19.4.J. No Musician who is subject to proceedings for demotion or dismissal for incompetence or who has given notice of resignation shall serve on any Appeals Committee.
- 19.4.K. In cases involving discharge for alleged cause, the Appeals committee shall be comprised of the elected four (4) members from the section (String/Harp or Woodwinds/Brasses/Percussion) in which the discharged musician was not seated, and the ninth (9th) member selected according to the procedure outlined in Section 19.4.A.6.
- 19.4.L. Ballots for appointments to the Appeals Committee for the ensuing Season, pursuant to 19.4.A.(1) through 19.4.A.(5) above, shall be completed and at the Union Office by June 1 of each Season of this agreement.
- 19.4.M. The duties of each newly appointed Appeals Committee shall commence as of the first (1st) Service of each Season.

19.5. Outdoor Committee.

The Outdoor Committee shall consist of three (3) Musicians and two (2) Employer representatives. The purpose of this Committee shall be to establish binding guidelines for all outdoor activities scheduled for each particular Season.

19.6. Additional Musician Participation.

- 19.6.A. Two (2) Musicians elected by the Orchestra shall serve on the Employer's Board of Governors.
- 19.6.B. Three (3) Musicians elected by the Orchestra shall be invited to serve on the selection committee for a Music Director, in the event of a search for a new Director. The Association may appoint one additional Musician to serve on the selection committee. The Association agrees to solicit opinions from the Musicians through the Liaison Committee regarding any search for a New Pops Conductor.
- 19.6.C. Musicians shall be consulted through the Liaison Committee with respect to identification of candidates for any other conductor positions (Resident Conductor or Associate Conductor).
- 19.6.D. Two (2) Musicians elected by the Orchestra shall be invited to serve on the Board of Governors' Artistic Committee.
- 19.6.E. Prior to hiring a new librarian or orchestra personnel manager, the Employer will obtain the views and input of the Orchestra, which shall elect two Musicians to serve as a liaison with the Employer for this purpose. All decisions as to the hiring of new librarians or orchestra personnel managers shall be made solely by the Employer, and shall not be subject to any provision of this Agreement, including Article 23.

19.7. Tour Negotiating Committee.

The Negotiating Committee will represent the Musicians in deliberations with management about touring conditions not addressed elsewhere in this Agreement. Members of the Negotiating Committee representing the Musicians will be elected by the Musicians.

20. AUDITION PROCEDURES

Audition Committees shall be established and comprised, and audition procedures implemented, as specified in this Article.

20.1. Notice of Audition.

Notice of the audition for the position of Musician shall be published in the *International Musician* at least sixty (60) days prior to the audition date.

20.2. Audition Committee Selection.

The Personnel Manager shall prepare ballots containing a list of names of eligible musicians to be elected for the specified committee. In the case of a string vacancy, there will be a separate listing of string principals on the ballot. The entire orchestra will vote for all positions on the specified audition committee.

- (1) The Personnel Manager and Players Committee Chair will tabulate the ballots at the conclusion of the election and establish a ranking of each elected musician. Positions on the audition committee will be filled as follows:
- (2) For string vacancies, the highest-ranked vote recipients from the String Principals.
- (3) The highest-ranked vote recipients from the members of the specific instrument section where the vacancy occurs.
- (4) The highest-ranked vote recipients from remaining musicians.
- (5) Musicians receiving an equal number of votes shall be ranked by seniority. The next highest-ranking musician shall fill all vacancies.
- (6) Musicians that are ineligible to serve on audition committees
- (7) Personnel Manager
- (8) Any Musician who has resigned and is leaving at the end of the Season or has rejected their individual agreement as per Section 12.3.
- (9) Any Musician who will retire at the end of the Season.

20.3. Audition Committees.

20.3.A. Principal String Vacancies:

9 Members

8 Musicians 1 Music Director

4 remaining String Principals

3 Musicians elected from the individual section involved (Entire orchestra votes)

1 Musician elected from the String Section at large (Entire Orchestra votes)

20.3.B. String Section Vacancies:

9 Members

8 Musicians 1 Music Director

1 String Principal from the section where the vacancy has occurred

3 String Principals Elected by the entire Orchestra

3 Musicians elected from the individual section involved (Entire Orchestra votes)

1 Musician elected from the String Section at large (Entire Orchestra votes)

20.3.C. Woodwind Principal Vacancies

9 Members

8 Musicians 1 Music Director
3 other Woodwind Principals
1 Principal French Horn
All remaining members of individual section involved
Remaining positions filled by election from the Woodwind section at large
(Entire Orchestra Votes)

20.3.D. Woodwind Section Vacancies

9 Members

8 Musicians 1 Music Director
4 Woodwind Principals
All remaining members of individual section involved
Remaining positions filled by election from the Woodwind section at large
(Entire Orchestra Votes)

20.3.E. Brass Principal Vacancies

9 Members

8 Musicians 1 Music Director
3 other Brass Principals
Up to 3 remaining members of the section (if more than 3 remain in the section then the 3 who receive the most votes from the orchestra)
Remaining positions filled by election from the Brass section at large (Entire Orchestra Votes)

20.3.F. Brass Section Vacancies

9 Members

8 Musicians 1 Music Director
4 Brass Principals
Up to 3 remaining members of section involved
Remaining positions filled by election from the Brass section at large (Entire Orchestra Votes)

20.3.G. Principal Timpani/ Percussion

5 Members

4 Musicians 1 Music Director
1 Principal Timpani or Percussion
2 Remaining members of Percussion Section
1 Principal String, Harp, Brass or Woodwind elected by the orchestra

20.3.H. Percussion Section Vacancies

5 Members

4 Musicians 1 Music Director
1 Principal Percussion
1 Principal Timpani
1 Section Percussion
1 Principal String, Harp, Brass or Woodwind elected by the orchestra

20.3.I. Principal Harp

7 Members

- 6 Musicians 1 Music Director
- 2 Principal Woodwinds elected by the entire orchestra
- 3 Principal Strings elected by the entire orchestra
- 1 Principal Percussion or Timpani elected by the entire orchestra

20.4. Procedures.

All candidates for the position of Musician must audition according to the following procedures:

- 20.4.A. In the event that any member of an Audition Committee cannot be present for a particular audition, an alternate will be chosen by the balloting from the general Audition Committee election. This alternate will serve for all rounds unless illness or emergency circumstances prevent the Principal or section members of the section involved from participating. If such circumstance occurs, the Principal or section players may rejoin the committee when able.
 - 20.4.B. The Audition Committee will select one (1) additional Musician to give instructions onstage to each person auditioning, as to the specific music to be played. No voting member or participating member of the Audition Committee shall be onstage during preliminary auditions.
 - 20.4.C. No Musician who is subject to proceedings for demotion or dismissal, or who has given notice of resignation or leave of absence, may serve on any Audition Committee.
 - 20.4.D. Musicians serving on an Audition Committee as well as any Musician participating officially with the audition procedures will be paid appropriate meal per-diems during the periods their committee is engaged in the auditioning process.
 - 20.4.E. The Audition Committee shall elect a chairperson who will be in charge of all balloting of the committee and all discussions, including selection of repertory, and will notify the Personnel Manager of all decisions in writing of the committee. During the auditions, the Personnel Manager may be present but shall not participate in the discussions during the evaluation of the candidate. If requested, the Personnel Manager shall have the opportunity to offer any information necessary to the committee before the notification of the winner.
 - 20.4.F. Each Member of an Audition Committee may have the use of a copy of Orchestra excerpts for any auditions.
 - 20.4.G. When an audition committee is elected, the Personnel Manager will promptly assemble the committee and read the entire audition procedure section of the CBA to the committee. He will inform the elected Chairperson of the duties required during the entire audition process.
 - 20.4.H. All candidates for the position of Extra Musician and Interim Musician must audition according to all procedures in 20.4 of this Agreement, unless the audition is waived by the Audition Committee.
 - 20.4.I. Any Extra Musician and Interim Musician candidates applying for the position of Musician must audition according to the procedures in 20.4.
- All repertoire for preliminary and semi-final rounds of the audition will be made available to candidates at the time of their scheduled arrival to the audition site.

20.5. Screening of Applicants.

- 20.5.A. Screening of all applicants will be done by the appropriate Audition Committee facilitated by the Personnel Manager.
- 20.5.B. Any Musician who makes an application for a vacancy will automatically enter the final auditions for that position.
- 20.5.C. Any Interim Musician who makes an application for a vacancy may be advanced beyond the preliminary round by the standing Audition Committee for that vacancy.
- 20.5.D. A national audition will be held for an open position. In consultation with the Audition Committee, the Music Director may invite candidates to perform Work Weeks or Services with the orchestra in lieu of the national audition. Any candidate invited to play with the orchestra pursuant to this provision will be asked to perform a solo audition before the Audition Committee during or at the conclusion of the candidate's performance of Services with the orchestra. Such an audition will be performed unless waived by the Music Director after consultation with the Audition Committee. After the candidate performs Work Weeks or Services with the orchestra and either performs a solo audition or declines the request to do so, the candidate will advance to the final voting procedures outlined in 20.8.B.

20.6. Auditions for the Benefit of Local 72-147 Members.

The Audition Committee will hold a round of auditions, prior to the national auditions, for the purpose of hearing those members of the Union who have applied for a specific vacancy. The Audition Committee will have the right to reject any candidate or advance any candidate on to subsequent rounds on the date of national auditions.

20.7. Preliminary and Semi-final Auditions.

All preliminary and semi-final auditions will be behind a screen. Discussion may be allowed if desired by any member of the Audition Committee between but not during Preliminary, Semi-Finals rounds only and after all voting has taken place. If a candidate is one (1) vote delinquent of receiving a majority in order to advance to the next round, the committee can discuss the candidate and take a re-vote, or the committee may request the candidate play the round again. If the candidate still does not have a majority of votes in order to advance, he/she is automatically eliminated. If the candidate receives a majority of the votes of the committee, he/she advances to the next round.

In the event the Association holds internal auditions, (only current DSO Musicians involved for the purposes of advancing in a section) all rounds including the Finals will be held behind a screen.

20.8. Final Auditions.

- 20.8.A. In order to participate in final auditions, a candidate must receive a majority of votes from the specific Audition Committee involved.
- 20.8.B. Members of the respective Audition Committees for the final auditions will be the same as those for preliminary auditions. Each Musician on a Committee shall have one (1) vote and shall cast a ballot for only one finalist per vacancy. The Music Director will have the number of votes equal to the total number of Musicians on that Committee. A simple majority of votes will determine the winning candidate. Any discussion of

Finals candidates by the committee will occur only after all candidates have performed each Final round. Before a final vote is taken, the committee may decide, through discussion or a vote on the specific issue, to invite one or more candidates to play with the orchestra/ section or to play another Final round. If a vote on the specific issue is taken, the Music Director's vote will have the number of votes equal to the total number of Musicians on that committee. When a final vote is taken to determine a winning candidate, all members of the committee, including the Music Director, shall vote at the same time and by secret ballot. After a winning candidate has been determined, the committee may vote to qualify other Finals candidates for the open position should the winning candidate not accept the position. The committee may also vote to deem any finalist acceptable or eligible for consideration for full time employment if an opening in the same section occurs in the current or subsequent season after the audition.

20.8.C. Personal interviews may be required of any finalist by the Personnel Manager, Music Director, or Audition Committee. This interview may be of assistance in determining the winning candidate.

20.8.D. Any finalist may be required to rehearse and/or perform with the Orchestra. Finalists may be put on the first stand of the section for the duration of the trial period and a Musician normally occupying that stand will move back one chair (and all other Musicians in the section will therefore move back one chair if necessary) for the duration of the trial period.

20.9. **Observers.**

Any Musician, Dallas Symphony Association Governor, or Employer staff member who wishes to hear an audition may do so. They must sit separately from the Committee, the Music Director, and the Executive Director, and offer no opinion. Anyone who does not abide by this stipulation will be asked by the Personnel Manager to leave.

20.10. **Tenure Review Committee.**

The Audition Committee which heard the Final Round of a new Musician's Audition shall serve as the Tenure Review Committee. A new musician shall not be offered a third consecutive Season contract of employment (as per 10.13.O), until the following procedures have been met:

- (1) The Music Director shall meet with the Tenure Review Committee after January 1st and no later than May 1st of his/her first (1st) Season to review a new Musician's status. All comments shall be given to the new Musician in writing.
- (2) The Music Director shall grant or deny Tenure only after meeting and consulting with the Tenure Review Committee, which shall meet prior to December 1st of a new Musician's second (2nd) Season.
- (3) The above deadlines may be extended by written mutual agreement.

21. TERMINATIONS

21.1. **Incompetence.**

21.1.A. Dismissal for incompetence shall always be determined by secret vote, and according to the following procedure:

ARTICLE 5 – DURATION OF THE AGREEMENT, VACATION PERIOD & SCHEDULES

- 5.01 This Agreement shall be in force for the period September 1, 2008 to August 31, 2012.
- 5.02 In each year of this Collective Agreement the Musicians shall provide services and the Symphony shall provide pay for 33 consecutive weeks during the period of September 1 through to August 31 of each year, of which 2 shall be Vacation Weeks.
- 5.03 There shall be two Vacation Weeks for all Musicians in each season. The Symphony shall determine the set Vacation Weeks for the upcoming season and provide notice to the Musicians prior to the end of the current season.
- 5.04 The Schedule:
- (1) A schedule for the upcoming season shall be provided to the Musicians prior to the last day of the current season. This schedule shall include the start date for the upcoming season, the set Vacation Weeks, and the Regular Day-Off.
 - (2)
 - (a) The Symphony reserves the right to change the schedule throughout the season as long as such changes are made at least 45 days prior to the effective date of the change, with the exception of changes to the Regular Day-Off which shall only occur to a maximum of 4 times per season. If the Regular Day-Off is changed an alternate day off shall be granted in that week.
 - (b) Any change to the Schedule made with less than 45 days notice must be approved by simple majority of the Players' Committee. Musicians with conflicts arising from a change presented with less than 45 days notice shall be excused with pay.
 - (3) The complete programme for a Service Set and a tentative rehearsal order shall be specified and posted by the Personnel Manager no later than one week prior to the first rehearsal of each concert.
 - (4) The Symphony shall post a tentative rehearsal schedule no later than the first rehearsal of the Service Set. This rehearsal schedule may be changed by the Music Director or Conductor no later than the end of the last rehearsal on the previous day.

ARTICLE 6 – PROCEDURES FOR ENGAGING MUSICIANS

6.01

- (1) The Symphony shall notify the Union and the Musicians of any vacancy.

- (2) On notification of the vacancy, the Symphony shall advise the name of the Audition Coordinator who shall be the Personnel Manager, unless the vacancy is in a section where the Personnel Manager is required to sit on the Audition Committee.
- (3) The Audition Coordinator shall be responsible for processing all applications and handling the business associated with conducting the audition. The Audition Coordinator may consult with the CEO on procedural issues. The names, addresses and background information of any candidates shall remain confidential.
- (4) The Symphony shall advise the Union of the time, date and place of the audition.
- (5) The Symphony shall advertise every audition in the Orchestra Canada publication and in the American Federation of Musicians *International Musician*, and such advertisement shall state the following:
 - 1. The position;
 - 2. Audition date;
 - 3. Basic weekly fee;
 - 4. Audition material to be performed; and
 - 5. Appropriate contact information.
- (6) The Music Director shall consult with the Principal or Acting Principal on the choice of additional repertoire prior to advertising.

6.02

- (1) Auditions will be held by the Audition Committee. This Committee will be composed of the Music Director and all Tenured Musicians, except those who have been excused by the Symphony.
- (2) Auditions will, whenever possible, be held during the regular Season. Auditions may be held at any time of the year provided that the Audition Committee is present. If an audition is held outside the regular Season it will be an unpaid and a service credit will be provided for the next Season.
- (3) No Probationary Musicians, incumbents, or Musicians who have received a Notice of Disengagement shall serve on an Audition Committee.
- (4) The Symphony will schedule all auditions and related meetings as services, in accordance with the scheduling provisions in this Agreement. Auditions will be organized as efficiently as possible so as to limit the number of services used to complete the process.
- (5) Auditions are closed to the public. All discussion and voting during the audition process will remain confidential. The CEO, Personnel Manager and Steward, shall be

permitted to remain as observers but not permitted to participate in discussions.

- (6) A member of the orchestra who is Personnel Manager will be permitted to serve on the Audition Committee provided that, prior to the advertisement of the vacancy, an Audition Coordinator is appointed by the Symphony, and that individual will be responsible for processing all applications and handling the business associated with conducting the audition. The Audition Coordinator may consult with the Personnel Manager on procedural issues but may not discuss the names, addresses or background information of any candidates.
- (7) The Personnel Manager or the Audition Coordinator will not divulge the names of audition candidates to any orchestra members.

6.03

- (1) Specific audition repertoire and criteria for hiring shall be determined by the Music Director, the Principal or Assistant, and the Personnel Manager 30 minutes prior to the hearing of the first candidate.
- (2) If tapes are used for pre-screening applicants, they may be screened individually by committee members.
- (3) Auditions may be held in two (2) or three (3) rounds, to be decided by the Audition Committee before the first candidate in the first round is heard. If the situation warrants or if the number of applicants exceeds ten (10) there shall be three (3) rounds.
- (4) The Preliminary Round (and the second round if there are 3) will be held behind a screen. No candidate's identity will be made known to the Audition Committee. A secret ballot vote shall be taken after each candidate plays to determine whether the candidate will advance to the next round. No discussion may precede the vote. Voting shall be consistent with 6.03(15). If more than one candidate is acceptable, such candidates will pass to the Third Round.
- (5) The Audition Committee reserves the right to dismiss any candidate who, in its opinion, does not meet the minimum standards of Symphony Nova Scotia. No candidate will be advanced to the final round by the Audition Committee whose standard of playing is not of the highest professional quality.
- (6) The final round may be held with or without a screen. This is to be discussed and decided among the committee prior to hearing the first candidate of the final round. Work resumes of each finalist will be available for perusal by each member the Audition Committee before commencement of the final round. The Music Director or Audition Committee may require a sight-reading excerpt to be played by each finalist as well as the required repertoire. Voting by secret ballot will follow discussion and shall be consistent with clause 6.03(15). Final Round candidates must be notified in

writing as to the outcome of the audition no later than 14 days from the audition date. Notice of the Final Round decision shall not be made until the last candidate is heard.

- (7) (a) The winner of the final round must successfully complete a trial period prior to a contract being offered. The trial period shall be a temporary engagement consisting of two service sets within a two-week period. Voting shall be by secret ballot, shall follow the discussion, and shall be consistent with clause 6.03(15).
- (b) The candidate shall be paid for the trial period at the appropriate per service rate and travel and accommodation shall be provided by the Symphony in accordance with the travel, per diem and accommodation provisions in Article 11. If the winner of the final round does not successfully complete the trial period, the runner-up of the final round, may, at the discretion of the Audition Committee be offered the same opportunity.
- (8) All candidates being equal, preference shall be given to Canadian citizens and landed immigrants.
- (9) (a) Full Contract Musicians of Symphony Nova Scotia auditioning for other positions in the orchestra may, if they so request, be advanced to the semi-final round.
- (b) In the event that there is only one auditionee for a specific position, regardless of whether this person is a member of the orchestra or not, this audition shall begin at the second round behind the screen.
- (10) All secret ballot votes shall be counted by Audition Coordinator and the Union representative.
- (11) All auditions shall be held in Halifax in the following sequence:
 - (a) National auditions;
 - (b) Should a vacancy still remain, further National auditions may be held at the discretion of the Audition Committee;
 - (c) If the Audition Committee determines that International auditions are necessary after the National auditions, the Symphony shall advertise for the position in the Orchestra Canada publication, American Federation of Musicians *International Musician*, and other relevant publications, specifying that the vacancy is for an International Musician. The Symphony shall determine the schedule for the International audition.
 - (d) If there are no National auditions due to lack of acceptable applicants, the Symphony may proceed to seek International auditions immediately.

- (12) Auditions shall not be held on the Regular Day-Off as provided for in Article 5.04 unless with the agreement of the Audition Committee.
- (13) The Librarian shall provide each member of the Audition Committee with a copy of all music (i.e. Concerto, excerpts, etc.) to be performed at the Auditions.
- (14) The Symphony shall not engage any musician as a Musician until s/he has undergone the applicable audition procedure set out herein.
- (15) (a) In all voting on applicants, the vote of the Music Director shall represent 25% of the total vote and 75% of the total vote shall be divided equally among the other members of the Committee.
- (b) All decisions shall be made by majority vote according to the above-mentioned percentages.

Concertmaster Auditions

- (18) For Concertmaster auditions, the Audition Committee shall include the Music Director and all Musicians who attend all audition rounds. The Audition procedure outlined in Article 6.03 shall apply. The Symphony shall endeavour to schedule Concertmaster auditions and related meetings as services, in accordance with the scheduling provisions in this Agreement.
- (19) All final candidates for the Concertmaster position shall perform a set of rehearsals for two weeks or two consecutive service sets, whichever is longer, and at least one of the service sets must be for a Celebrity Series concert. They shall be paid as per Article 6.03 (7)(b). The Audition Committee shall decide after each candidate if the candidate meets the criteria for Concertmaster, and after all candidates have performed shall vote on the candidate, if any, who shall be selected as Concertmaster.

ARTICLE 7 – REMUNERATION FOR MUSICIANS

7.01 Remuneration for Musicians is set out in Schedule “A” to this Agreement.

7.02 All wages shall be paid bi-weekly for the season for 33 weeks. In addition, the Symphony shall pay every month a contribution to the health plan of the Musicians in the following amounts:

2008 – 2009 \$1,961.00

2009 – 2010 \$1,961.00

- 8.01.1 Un maximum de deux musiciens de section, membres du Comité des musiciens, peuvent s'absenter brièvement de leur travail, sans réduction de cachet, le temps nécessaire pour informer le Directeur du personnel d'un problème urgent requérant une intervention immédiate.
- 8.01.2 L'OSM réserve en permanence à l'usage exclusif de la Guilde et de l'Association des musiciens de l'Orchestre Symphonique de Montréal un tableau d'affichage verrouillé situé dans un endroit bien en vue des musiciens. Un membre identifié de la direction de l'OSM a un double de la clé. Ce tableau est utilisé pour la communication d'information d'intérêt syndical qui ne peut cependant être vexatoire, discriminatoire ou diffamante.
- 8.02 L'OSM verse à l'Association des musiciens de l'Orchestre Symphonique de Montréal une somme équivalente à dix pour cent (10%) du cachet conventionnel pour les services de représentation syndicale assumés par le Comité des musiciens.

ARTICLE 9 - COMITÉ DES MUSICIENS

- 9.01 Le Comité des musiciens exerce les diverses fonctions prévues dans la présente entente collective.
- Lorsqu'il agit à titre de représentant syndical auprès de l'OSM, le comité informe aussitôt la Guilde de ses représentations.
- 9.02 L'association des musiciens de l'Orchestre Symphonique de Montréal remet à l'OSM une copie de sa constitution et de ses statuts en vigueur, ainsi que de toute modification qui leur est apportée par la suite.
- 9.03 L'OSM transmet au Comité des musiciens une copie de toute communication écrite transmise à l'AFM ou reçue de cette dernière.
- 9.04 Sauf dans les cas prévus au paragraphe 15.15, un vote des musiciens n'a lieu qu'à la demande du Comité des musiciens ou de la Guilde. Dans tous les cas, le vote est tenu par le Comité des musiciens.

ARTICLE 9.1 - COMITÉ ARTISTIQUE

- 9.1.01 Les parties constituent un Comité artistique paritaire et consultatif composé d'un maximum de cinq membres désignés par chacune d'elles, pour discuter de diverses questions artistiques y compris celles relatives à la programmation. Ce comité a pour objectif de faciliter la communication entre les parties sur ces sujets.

ARTICLE 10 - PROCÉDURE D'ENGAGEMENT D'UN MUSICIEN

- 10.00 L'orchestre compte en tout temps au moins quatre-vingt-douze (92) musiciens sous contrat, permanents ou à l'essai, occupant les postes mentionnés à l'annexe 2.
- 10.01 Pour combler un poste vacant, la procédure prévue au présent article s'applique, sauf dans le cas d'un poste de violon solo.

Cette procédure s'applique également pour pourvoir un poste temporairement dépourvu de son titulaire pour une période prévue de plus d'un (1) an, sauf si le poste est confié à un musicien permanent de l'orchestre conformément aux dispositions de la présente entente.

- 10.02 L'OSM doit aviser par écrit la Guilde et le Comité des musiciens de la vacance d'un poste. Dans les quatre-vingt-dix (90) jours qui suivent la réception de cet avis, l'OSM, la Guilde, le Comité des musiciens et le directeur musical doivent convenir d'une date d'audition, qui doit se tenir au plus tard dans les six (6) mois de la vacance du poste.
- 10.03 La Guilde avise ses membres de la nature du poste vacant et de la date d'audition. L'OSM avise les autres locaux du Canada et leurs membres par l'entremise de l'Association des orchestres canadiens.
- 10.04 Toute personne intéressée par le poste vacant doit poser sa candidature par écrit adressée à l'OSM.

Sur réception de la candidature, l'OSM avise le candidat de l'heure de son audition en précisant les œuvres musicales et les extraits d'orchestre qu'il devra jouer.

- 10.05 Selon le nombre de candidats, le directeur musical peut demander qu'un comité d'audition préliminaire de cinq (5) membres tiende une première audition. Ce comité d'audition préliminaire élimine les candidats qui sont nettement plus faibles que le niveau de compétence requis pour se présenter à une audition finale devant le comité d'audition prévu aux paragraphes qui suivent. Le candidat qui est déjà un musicien permanent de l'orchestre est exempté de cette audition préliminaire et passe directement à l'audition finale.

Après l'audition préliminaire, le cas échéant, les candidats retenus sont entendus en audition finale par un comité d'audition qui comprend le directeur musical et les musiciens identifiés ci-après.

Section et poste	Comité pour audition préliminaire	Membres additionnels pour audition finale (en plus du directeur musical)
Violons I		
a) poste avec titre	<ul style="list-style-type: none"> 3 autres postes avec titre de la section solo ou associé des violons II 1 musicien de la section 	<ul style="list-style-type: none"> autre (de solo ou associé) des violons II solo ou associé des altos 2 musiciens de la section
b) section	<ul style="list-style-type: none"> 4 postes avec titre de la section 1 musicien de la section 	<ul style="list-style-type: none"> solo ou associé des violons II solo ou associé des altos 2 musiciens de la section
Violons II		
a) poste avec titre	<ul style="list-style-type: none"> 2 autres postes avec titre de la section 1^o violon solo ou violon solo 1 musicien de la section 	<ul style="list-style-type: none"> solo et associé des altos 2 musiciens de la section
b) section	<ul style="list-style-type: none"> 3 postes avec titre de la section 1^o violon solo ou violon solo 1 musicien de la section 	<ul style="list-style-type: none"> autre (de 1^o violon solo ou violon solo) solo ou associé des altos 2 musiciens de la section
Altos		
a) poste avec titre	<ul style="list-style-type: none"> 3 autres postes avec titre de la section 1^o violon solo ou violon solo 1 musicien de la section 	<ul style="list-style-type: none"> autre (de 1^o violon solo ou violon solo) violoncelle solo ou associé 2 musiciens de la section
b) section	<ul style="list-style-type: none"> 4 postes avec titre de la section 	<ul style="list-style-type: none"> 1^o violon solo ou violon solo

Section et poste	Comité pour audition préliminaire	Membres additionnels pour audition finale (en plus du directeur musical)
	<ul style="list-style-type: none"> 1 musicien de la section 	<ul style="list-style-type: none"> violoncelle solo ou associé 2 musiciens de la section
Violoncelles		
a) poste avec titre	<ul style="list-style-type: none"> 3 autres postes avec titre de la section 1^o violon solo ou violon solo 1 musicien de la section 	<ul style="list-style-type: none"> autre (de 1^o violon solo ou violon solo) contrebasse solo ou associé 2 musiciens de la section
b) section	<ul style="list-style-type: none"> 4 postes avec titre de la section 1 musicien de la section 	<ul style="list-style-type: none"> 1^o violon solo ou violon solo contrebasse solo ou associé 2 musiciens de la section
Contrebasses		
a) poste avec titre	<ul style="list-style-type: none"> 1 autre poste avec titre de la section violoncelle solo ou associé 1^o violon solo ou violon solo 1 musicien de la section 	<ul style="list-style-type: none"> autre poste (de 1^o violon solo ou violon solo) alto solo ou associé 2 musiciens de la section
b) section	<ul style="list-style-type: none"> 2 postes avec titre de la section violoncelle solo et associé 1 musicien de la section 	<ul style="list-style-type: none"> 1^o violon solo ou violon solo 2 musiciens de la section
Flûtes, Hautbois Clarinettes, Bassons		
a) solo ou associé	<ul style="list-style-type: none"> 3 musiciens de la section poste correspondant ou autre (solo ou associé) de l'instrument parallèle* solo ou associé des bois 	<ul style="list-style-type: none"> 1 autre solo ou associé des bois solos : cor solo, trompette solo, associé de l'instrument parallèle* associé : cor associé, trompette associé, solo de l'instrument parallèle*
b) 2 ^e	<ul style="list-style-type: none"> 3 musiciens de la section 2e de l'instrument parallèle* 1 autre 2e des bois 	<ul style="list-style-type: none"> 1 autre 2e des bois 2e cor 2e trompette solo ou associé de l'instrument parallèle*
c) piccolo	<ul style="list-style-type: none"> 3 musiciens de la section cor anglais clarinette-basse 	<ul style="list-style-type: none"> contrebasson 3 hautbois
d) cor anglais	<ul style="list-style-type: none"> 3 musiciens de la section piccolo clarinette-basse 	<ul style="list-style-type: none"> contrebasson 3 flûtes
e) clarinette-basse	<ul style="list-style-type: none"> 3 musiciens de la section contrebasson piccolo 	<ul style="list-style-type: none"> cor anglais 3 bassons
f) contrebasson	<ul style="list-style-type: none"> 3 musiciens de la section 	<ul style="list-style-type: none"> cor anglais

Section et poste	Comité pour audition préliminaire	Membres additionnels pour audition finale (en plus du directeur musical)
	<ul style="list-style-type: none"> • clarinette-basse • piccolo 	<ul style="list-style-type: none"> • 3 clarinettes
Cors a) solo ou associé b) 2 ^e , 3 ^e , 4 ^e	<ul style="list-style-type: none"> • 4 musiciens de la section • trompette solo ou associé <ul style="list-style-type: none"> • 4 musiciens de la section • 2e trompette 	<ul style="list-style-type: none"> • trombone solo • tuba • 2 solos ou associés des bois <ul style="list-style-type: none"> • 2e trombone • tuba • 2 des 2e des bois
Trompettes a) solo ou associé b) 2 ^e , 4 ^e et section	<ul style="list-style-type: none"> • 3 musiciens de la section • cor solo ou associé • trombone solo <ul style="list-style-type: none"> • 3 musiciens de la section • cor correspondant • 2e trombone 	<ul style="list-style-type: none"> • tuba • timbalier • 2 solos ou associés des bois <ul style="list-style-type: none"> • tuba • timbalier • 2 des 2e bois
Trombones a) solo b) 2 ^e c) basse	<ul style="list-style-type: none"> • 2 musiciens de la section • tuba • trompette solo • cor solo ou associé <ul style="list-style-type: none"> • 2 musiciens de la section • tuba • 2e trompette • cor solo ou associé <ul style="list-style-type: none"> • 2 musiciens de la section • tuba • 4e cor et 4e trompette 	<ul style="list-style-type: none"> • cor solo ou associé • trompette associée • 2 autres cors ou trompettes <ul style="list-style-type: none"> • cor solo ou associé • 2e cor • trompette solo et associée <ul style="list-style-type: none"> • cor solo et associé • trompette solo et associée
Tuba solo	<ul style="list-style-type: none"> • 3 trombones • trompette solo et associée 	<ul style="list-style-type: none"> • cor solo et associé • 1 de la section des cors • timbalier
Timbales et percussions	<ul style="list-style-type: none"> • 3 musiciens de la section • trompette solo ou associée • cor solo ou associé 	<ul style="list-style-type: none"> • trombone solo • harpe • 2 solos des bois
Harpe	<ul style="list-style-type: none"> • flûte et hautbois, solo ou associé • timbalier • 1^o violon solo ou violon solo • clarinette ou basson, solo ou associé 	<ul style="list-style-type: none"> • clarinette ou basson, solo ou associé • 1 percussion • 2 solos ou associés des cordes

*Pour les fins du présent paragraphe, un « instrument parallèle » est la flûte pour le hautbois et vice-versa, et la clarinette pour le basson et vice-versa.

- 10.06 Un musicien qui n'a pas obtenu sa permanence, ou qui a reçu un avis de non renouvellement, ou qui a remis sa démission, ou dont l'engagement comme musicien permanent doit prendre fin dans les douze (12) mois qui suivent l'audition, ne peut être membre d'un comité d'audition.
- Un musicien ainsi exclu est remplacé par le musicien permanent occupant le poste inférieur suivant dans sa section.
- 10.06.1 Nul ne peut être membre d'un comité d'audition si un membre de sa famille immédiate est candidat à l'audition. Le cas échéant, un musicien ainsi exclu est remplacé par le musicien permanent occupant le poste inférieur suivant dans sa section.
- Dans tous les autres cas où la candidature d'une personne à une audition place un membre du comité d'audition en situation de conflit d'intérêts ou d'apparence de conflit d'intérêts, le membre concerné du comité d'audition doit dénoncer complètement cette situation aux autres membres du comité d'audition et s'abstenir de participer à toute discussion relative aux résultats de l'audition.
- 10.07 Tout musicien membre d'un comité d'audition doit assister aux séances d'audition, sauf s'il fournit la preuve qu'il en est empêché par un engagement professionnel. Cette preuve doit être soumise au directeur du personnel dans les vingt-quatre (24) heures suivant le moment où le musicien a été informé de la date d'une séance d'audition. Dans un tel cas, le directeur du personnel nomme le musicien permanent suivant de la même section.
- Si un ou des membres d'un comité d'audition ne peuvent se présenter à une séance d'audition, le directeur du personnel doit contacter jusqu'à un maximum de six (6) musiciens remplaçants de la section du poste à combler. Si ces derniers ne sont pas disponibles en nombre suffisant, le nombre des membres du comité d'audition est réduit en conséquence. Toutefois, en aucune circonstance, un comité d'audition finale ne doit compter moins de sept (7) membres.
- 10.08 Tous les candidats à une audition jouent derrière un écran, dans un endroit adéquat déterminé par le directeur musical. Ils ne sont identifiés auprès du comité d'audition que par un numéro; lorsqu'il y a une audition préliminaire, ce numéro est redéterminé pour l'audition finale.
- 10.09 Tous les candidats à un même poste exécutent les mêmes pièces ou extraits, dans le même ordre.
- Les candidats peuvent être requis de jouer un maximum de deux mouvements de concertos, sonates ou partita, sans accompagnement, choisis parmi une sélection d'au plus six mouvements particuliers.
- Pour une audition finale, il peut être exigé que le candidat lise à vue certaines parties d'une œuvre musicale.
- 10.10 Le répertoire d'audition est choisi par le directeur musical, après consultation du chef de la section du poste vacant, ou par le chef de la section du poste vacant, s'il n'y a pas de directeur musical.
- Le porte-parole du comité d'audition est le directeur musical ou un membre désigné par lui.
- 10.11 Les musiciens et les autres membres de l'OSM peuvent assister aux séances d'audition à titre d'observateurs, à l'endroit désigné par le comité d'audition. Ils ne doivent pas voir les candidats et ils doivent garder le silence et s'abstenir de communiquer avec tout participant au processus d'audition. Ils sont exclus des délibérations du comité d'audition.

- 10.12 La Guilde, le Comité des musiciens et l'OSM désignent chacun un représentant à toutes les séances d'audition; toutefois, le défaut de désigner un représentant ou son absence n'invalide pas l'audition. Ces représentants surveillent l'audition et le vote et ils comptent les votes. Seul le résultat du vote est communiqué au comité d'audition, sans indiquer le nombre de votes obtenus par chacun des candidats.
- 10.13 Après l'audition de tous les candidats, les membres du comité d'audition, en présence des représentants de l'OSM et du Comité des musiciens, peuvent discuter de l'évaluation de chaque candidat. Toutefois, aucun membre du comité d'audition n'est tenu d'exprimer son opinion ni ne peut solliciter l'opinion d'un autre membre avant le vote.
- 10.13.1 Tout membre d'un comité d'audition et tout représentant désigné selon le paragraphe 10.12 sont tenus de respecter le caractère confidentiel de l'audition. Ils doivent notamment s'abstenir de discuter avec tout candidat du résultat de l'audition ou de sa prestation à cette audition. À la fin de l'audition, ils ne doivent conserver aucun document ni aucune note personnelle se rapportant à l'audition.
- 10.14 Le comité d'audition prend ses décisions au vote secret.
- À l'audition finale, il décide :
- a) si un candidat est apte ou si des candidats sont aptes à combler le poste vacant, et, dans l'affirmative,
 - b) à quel candidat il y a lieu d'offrir le poste;
 - c) dans le cas d'un poste de chaise titrée, s'il y aura une période de pré-essai visée au paragraphe 10.17;
 - d) dans tous les cas où il n'y aura pas de période de pré-essai, s'il y aura désignation d'un autre candidat comme second choix (*runner up*);
 - e) s'il y a lieu, quel candidat constitue le second choix. Dans ce cas, les bulletins de vote sont placés, sans avoir été comptés, dans une enveloppe scellée et déposée à la Guilde;
 - f) s'il y a lieu de retenir un candidat ou des candidats comme musicien(s) surnuméraire(s) dans l'avenir.
- 10.15 a) Pour l'application du sous-paragraphe 10.14 b), un candidat doit recueillir la majorité absolue des votes dont disposent les membres du comité d'audition.
- Lorsqu'un candidat n'obtient cette majorité absolue à l'occasion d'un premier vote, les candidats ayant obtenu deux (2) votes ou moins sont éliminés et un deuxième vote est tenu entre les autres candidats.
- Malgré ce qui précède, en cas d'égalité entre deux (2) candidats ou plus ayant obtenu le plus grand nombre de votes, seuls ces candidats participent au deuxième vote.
- En cas d'égalité, à la suite d'un deuxième vote entre deux candidats ou plus ayant obtenu le plus grand nombre de votes, le poste est offert prioritairement au candidat dont la formation musicale reçue au Québec est la plus importante ou, à défaut, à celui dont la formation musicale reçue au Canada est la plus importante. Si l'application de ce dernier critère laisse subsister une situation d'égalité, les candidats qui se retrouvent dans cette situation sont invités à poursuivre l'audition en vue de la tenue d'un nouveau vote des membres du comité d'audition.

- b) Pour l'application du sous-paragraphe 10.14 e), un candidat est retenu comme second choix s'il obtient la majorité absolue des votes dont disposent les membres du comité d'audition.

10.16 Pour la tenue d'un vote en vertu du présent article, le directeur musical détient le nombre de votes suivant :

- six (6) votes dans un comité d'audition de dix (10) membres;
- cinq (5) votes dans un comité d'audition de neuf (9) ou de huit (8) membres;
- quatre (4) votes dans un comité d'audition de sept (7) membres.

Tous les autres membres du comité d'audition disposent d'un (1) vote chacun. Un comité d'audition ne peut être composé de plus de dix (10) membres, le directeur musical compris.

10.17 Lorsqu'un candidat est soumis à une période de pré-essai, il doit, avant d'obtenir le poste, se produire au sein de l'orchestre, pendant une période déterminée conjointement par le comité d'audition et l'OSM. À la suite de cette période de pré-essai, le comité d'audition se réunit de nouveau pour confirmer ou infirmer, selon les dispositions du présent article, l'obtention du poste par le candidat, sous réserve de la décision ultérieure du comité de permanence à la fin de la période d'essai.

10.18 Dans tous les cas où un candidat a été désigné comme second choix en application du sous-paragraphe 10.14 e), l'OSM dispose d'une période de trente (30) jours, à compter de la décision du comité d'audition pour conclure une entente avec le candidat auquel il y a lieu d'offrir le poste en application du sous-paragraphe 10.14 b).

Si pour quelque raison que ce soit, une entente n'a pu être conclue au terme de cette période de trente (30) jours, le poste est offert, le cas échéant, au candidat désigné comme second choix selon le sous-paragraphe 10.14 e), aux mêmes conditions. Avant de vérifier si de fait un candidat a été retenu comme second choix par le comité d'audition, l'OSM doit divulguer à la Guilde les conditions proposées au candidat qui avait été retenu selon le sous-paragraphe 10.14 b).

10.19 L'OSM ne peut engager un musicien si le comité d'audition s'oppose, par vote majoritaire, à son engagement. De même un musicien ne peut être engagé si le directeur musical s'oppose à son engagement.

10.20 Si le comité d'audition ne retient aucun candidat selon le sous-paragraphe 10.14 b), l'OSM peut, dans un délai d'une (1) semaine suivant la fin de l'audition, demander à la Guilde l'autorisation de lancer une audition internationale. Cette autorisation ne peut être refusée sans motifs sérieux.

Le cas échéant, l'OSM informe la Guilde et tous les membres de l'AFM, par l'entremise de *International Musician*, de la date ou des dates d'audition. Cette audition a lieu dans les neuf (9) mois qui suivent la date à laquelle la Guilde a donné son autorisation prévue à l'alinéa précédent; elle obéit aux dispositions pertinentes du présent article.

Violon solo

10.21 Le violon solo est choisi par un comité d'audition de onze (11) membres, formé des dix (10) solos et assistants des sections de cordes et du directeur musical.

10.22 Le comité d'audition évalue les candidatures reçues et il invite les candidats qu'il juge compétents à se présenter à une audition, ou à participer aux activités de l'orchestre pour une période d'essai, ou à se présenter à une audition et à participer aux activités de l'orchestre

pour une période d'essai. Le choix relatif à l'audition et à la participation aux activités de l'orchestre pour une période d'essai appartient au directeur musical.

- 10.23 Les paragraphes 10.02, 10.03, 10.04, 10.06, 10.06.1, 10.07, 10.09, 10.10 à 10.15, 10.17, 10.18 et 10.19 s'appliquent, avec les adaptations nécessaires.
- 10.24 Une fois que tous les candidats invités qui ont accepté de jouer ont été entendus selon le processus retenu par le directeur musical, le comité d'audition se réunit pour prendre les décisions prévues au sous-paragraphe 10.14.
- 10.25 Pour tout vote qui se rapporte au choix du violon solo, le directeur musical dispose de sept (7) votes et les autres membres du comité d'audition disposent d'un (1) vote chacun.
- 10.26 Si aucun candidat n'est retenu en application du sous-paragraphe 10.14 b), le comité d'audition peut inviter d'autres candidats, qu'ils soient ou non membres de la Guilde ou de l'AFM, selon les modalités prévues aux paragraphes 10.21 à 10.25.

ARTICLE 11 - PERMANENCE

- 11.01 Tout musicien nouvellement engagé, conformément à l'article 10, est soumis à une période d'essai avant d'obtenir sa permanence.
- Il en est de même de tout musicien permanent nommé à un poste supérieur vacant.
- 11.02 La période d'essai est de douze (12) mois à compter de la date de la prise d'effet de l'engagement ou de la nomination à un poste supérieur.
- Entre trois (3) et six (6) mois après le début de la période d'essai d'un musicien, les membres du comité de permanence se réunissent pour discuter du déroulement de la période d'essai et formuler des observations au musicien. Ces observations sont transmises au musicien par le chef de sa section.
- 11.03 Au moins deux (2) mois après l'application du paragraphe 11.02.1 et au moins trois (3) mois avant la date de la fin de la période d'essai d'un musicien, le comité de permanence doit se prononcer sur sa permanence, selon la procédure suivante :
- a) les membres du comité de permanence peuvent discuter du rendement du musicien concerné, en présence d'un représentant du Comité des musiciens et d'un représentant de l'OSM;
 - b) par la suite, les membres du comité de permanence se prononcent, par vote secret :
 - d'abord sur l'octroi ou non de la permanence au musicien;
 - ensuite, si la permanence n'est pas octroyée, sur la reconduction ou non de la période d'essai pour une année commençant le 1^{er} septembre suivant. Une période d'essai ne peut être ainsi reconduite qu'une fois.
- 11.04 Le déroulement et le dépouillement de tout vote tenu selon le paragraphe 11.03 sont effectués sous la surveillance d'un représentant du Comité des musiciens, d'un représentant de la Guilde et d'un représentant de l'OSM. Le paragraphe 10.12 s'applique.

will musicians be required to wear jackets if the onstage temperature twenty (20) minutes prior to the performance is thirty (30) degrees Celsius or higher. The Orchestra shall not be required to perform if the temperature on stage is less than seventeen (17) degrees Celsius. The TSO will ensure that toilet facilities are available for all outdoor services. It shall be the responsibility of the Personnel Manager to enforce the conditions of this paragraph and to ensure the safety of the musicians and their instruments at all times.

ARTICLE 14 AUDITIONS

14.1 Introduction

14.1.1

The purpose of an audition for a vacancy is to find the best-qualified player who will contribute to the maintenance or improvement of the standard of excellence of the Orchestra. It is the task of the Audition Committee to establish which of the auditioning candidate(s), in their opinion, is eligible to play in the Orchestra. It is from this group of eligible candidates established by the Audition Committee that the Music Director may select a candidate to fill the vacancy, subject to the conditions of this Article 14.

14.1.2

It is the function of the Orchestra Committee and the TMA to see that the contractual terms of this Article 14 are upheld. Actions with regard to auditions that are not specified in the Article may be agreed to after consultation and agreement with the Orchestra Committee and the TMA, or, in an emergency, their representatives. It is understood that any deviations from or additions to procedures outlined in this Article 14 must be presented to the TMA and the Orchestra Committee for approval. In cases of emergency or unavoidable delay, the TMA in consultation with the Orchestra Committee may agree to an adjustment of the procedures outlined in Article 14. Notwithstanding the foregoing, the representatives of the Orchestra Committee or the TMA cannot close down or invalidate auditions.

14.1.3

The TMA and/or the Orchestra Committee must have a representative present at all auditions for the purpose of scrutinizing the votes and procedures. If, in their opinion, a problem or violation occurs, then they will communicate same to the Personnel Manager immediately. Minor variations or errors in the audition procedure, agreed to by representatives of the Audition Committee, Orchestra Committee, and the TMA, present at the audition will not invalidate the results of such audition.

14.2 Definitions

14.2.1

A "Stand-up Audition" is the performance of excerpts and/or concertos in a closed session before the Audition Committee.

14.2.2

A “With-Orchestra Excerpt Audition” is the performance of excerpts and/or concertos with orchestra.

14.2.3

A “Trial with Orchestra Audition” shall consist of up to three (3) weeks, which shall not necessarily be contiguous, performing in the Orchestra in the position for which the candidate is auditioning. For clarity, candidates will be engaged as per this agreement for the weeks that they perform with the orchestra.

14.2.4

Promotion to the next round requires a tie vote or greater. Each abstention reduces by one (1) the number of votes eligible to be counted for the purposes of determining majorities, ties or unanimity in Audition Committee balloting.

14.2.5

The “Preference Vote” indicates the order of preference of the audition candidates in the opinion of the Audition Committee. Audition Committee members may rank their choices, should they wish to do so.

14.2.6

The “Chairperson” shall be responsible for overseeing all processes relating to that committee, including adherence to appropriate discussion and voting, and the choice of a suitable proctor as per Article 14.2.7 below.

14.2.7

A “proctor” will be a member of the Orchestra who is not on the Audition Committee. The duties of the proctor will be to assist the candidates onstage, communicate between the candidates and the Audition Committee, and to protect the anonymity of the candidates.

14.3 Publication of Opening, Internal Audition, Audition by Invitation, Eligibility Period

14.3.1

Subsequent to the announcement of a vacancy as per Article 4.1.1 an Audition Committee will be formed as soon as is practicable. Each Audition Committee shall elect by simple majority in a secret ballot from among its membership a Chairperson. A proctor will be chosen at the formation of each Audition Committee.

14.3.2

The repertoire for auditions will be the responsibility of the Music Director in consultation with the Chair of the Audition Committee.

14.3.3

The first round of auditions for any opening will be limited to Canadian Citizens, Landed Immigrants, or any other person with proper authorization from Immigration Canada and/or Human Resources and Social Development Canada to work for the TSO. If no eligible candidate is found in this Canadian Round, then the TSO may hold another round of Canadian Auditions or proceed directly to International Auditions, for which they will advertise the opening in the International Musician.

14.3.4

The TSO will schedule auditions to occur not less than forty (40) days after the initial announcement of the vacancy.

14.3.5

Candidates may be advanced directly to the "Trial with Orchestra" Audition provided that there has been consultation and agreement with the Orchestra Committee and the TMA. Once in the Audition stream, there must be adherence to all procedures and steps outlined in Article 14.7 - Final Audition Procedure.

14.3.6

Musicians may be invited to fill a vacancy in the Orchestra without a mandatory audition provided there has been consultation with and agreement by the TMA, the appropriate Audition Committee, and the Orchestra Committee. If the invited musician is a returning member who has achieved tenure but has resigned from the TSO, then he may return to the TSO with full tenure pending the approval of the relevant Audition Committee, the Orchestra Committee, and the TMA.

14.3.7

When a vacancy occurs among the non-rotating stands in the string sections, members of the section involved, who so wish, will be given the opportunity of auditioning for the vacancy. Said musicians will audition before the Audition Committee and the Music Director. A vote will be taken at the conclusion of the audition. The results of such vote are to be made available to the Music Director to inform his decision.

14.3.8

Applicants from within the Orchestra will be exempt from all preliminary auditions. Any other musician, including extra players who play with the Orchestra, may be exempted from preliminary auditions at the recommendation of the Audition Committee.

14.3.9

Should a candidate be declared eligible in an audition, the status of such eligibility will remain in effect for a period of twelve months. Should there be a subsequent vacancy in the Orchestra (including the possibility of a vacancy created by a member winning another position in the Orchestra); the candidate who is deemed eligible may be allowed to fill the vacancy without further audition. If more than one candidate is eligible, then the Music Director, after consulting the appropriate preference vote records, may choose a candidate to fill the vacancy.

14.3.10

Should the winning of a final audition by an Orchestra member create a subsequent vacancy, the Music Director may, after consultation with and agreement by the Audition Committee, engage any other eligible candidate for that vacancy. Such vacancy can only be filled on a temporary basis until such time as the Orchestra member has passed the final review in his probationary period.

14.4 Conflict of Interest Guidelines

14.4.1

It is understood that a player on notice of non-renewal or a non-tenured player may not serve on any Audition Committee. However, because of the instrument involved, a non-tenured player may serve on an Audition Committee with the permission of the TMA and the Orchestra Committee.

14.4.2

A musician whose position is being filled may not serve on the Audition Committee for his own replacement except in the case of a vacancy created by that musician's promotion within the Orchestra.

14.4.3

An Orchestra member who has made an application for and/or auditioned for a position being auditioned within the Orchestra may not serve on the Audition Committee for that position unless agreed upon by the Orchestra Committee and TMA.

14.4.4

A musician may not serve on an Audition Committee, serve as proctor, nor audit the audition process, if a member of his family is taking the audition.

14.5 Application Screening Process

Screening of Applicants for preliminary auditions: members of the Audition Committee will be informed when applications are available in the Personnel Manager's office. It is then the obligation of members of the Audition Committee to examine and screen all application forms. Members of the Audition Committee who do not do so by the deadline set by the Personnel Office will be taken to have voted to accept the respective applicants. All applicants will be

invited to audition unless rejected by a majority of the Audition Committee during the application screening process. If a candidate, who has been rejected during the application screening process, still wishes to play an audition, then he will be allowed to do so. Candidates will be so informed.

14.6 Preliminary and Semi-final Audition Procedure

14.6.1

A screen will be used for all preliminary auditions.

14.6.2

Each candidate who plays a preliminary Stand-up audition as defined in Article 14.2.1 will be heard in at least two audition excerpts. An applicant's audition may be terminated at any time after the two audition excerpts if the candidate does not meet the standards of the Orchestra. Candidates will be informed of this policy prior to the audition.

14.6.3

Preliminary Audition Committees may be split in accordance with Article 14.9.2.

14.6.4

After the preliminary audition round, a ballot will be held on whether or not to hear any candidate(s) again (promote the candidate(s) to the semi-final round). A tie or a simple majority vote promotes the candidate to the semi-final round. Discussion of candidates is not permitted, except for candidates who have missed advancing by one vote. Following such discussion, any member of the Audition Committee may request one additional ballot for a candidate or candidates who missed advancing by one vote.

Where there are four or fewer candidates including byes for the Semi-Final Audition, the Audition Committee may decide by secret ballot to proceed directly to the Final Audition, as per Article 14.7.1.

14.6.5 Semi-Final Audition Procedure

Successful candidates from the Preliminary Auditions will proceed to the Semi-Final "Stand-up Audition" (Article 14.2.1). A screen will remain in place throughout the Semi-Final Auditions. Following the Semi-Final Audition a vote will be taken on whether or not to hear the candidate again (i.e., promote the candidate to the Final Audition as per Article 14.7). A tie or simple majority vote promotes the candidate to the Final Audition.

Discussion of candidates is not permitted, except for candidates who have missed advancing by one vote. Following such discussion, any member of the Audition Committee may request one additional ballot for a candidate or candidates who missed advancing by one vote.

After the votes have been tabulated, successful candidates' applications will be made available for perusal by the Audition Committee.

14.7 Final Audition Procedure

14.7.1

At the outset of the Final Auditions screens will be removed. There may be one or more “Stand-up Audition” (Article 14.2.1) rounds as needed by the Audition Committee to determine which candidate(s) will continue. If there are no candidates continuing the audition procedure will be finished.

If there are one or more continuing candidate(s) the Audition Committee will discuss and come to agreement by a simple majority vote as to how to proceed. One or more of the following events will occur:

- (a) The Audition Committee will take an eligibility vote and will advise the Music Director of their decision.
 - (b) The candidate(s) may be asked to complete a with-orchestra excerpt audition as per Article 14.2.2. Following this audition, discussion on the candidate(s) will take place and the Audition Committee will decide to proceed to (c) or take an eligibility vote and will advise the Music Director of their decision.
 - (c) The candidate(s) may be invited to a trial with orchestra audition as per Article 14.2.3. After the trial with orchestra, the Audition Committee will take an eligibility vote and will advise the Music Director of their decision (b and c may occur concurrently).
- A preference vote must be taken if there is more than one eligible candidate and the Audition Committee will advise the Music Director of their decision.
 - The Music Director must offer the position to the candidate who receives a unanimous positive eligibility vote from the Audition Committee.
 - The Music Director may offer the position to an eligible candidate taking into consideration the preference vote if there is more than one eligible candidate.
 - If the position is not offered then the audition procedure will be finished.

14.7.2

A candidate will not be required to perform (b) or (c) above more than once. The eligibility vote will only be held when the Audition Committee is satisfied that it has heard enough of the candidate(s).

14.7.3 Final Audition Voting

The Music Director will take under advisement the results of eligibility and preference votes. In no case, will he engage a candidate who receives less than a majority eligibility vote at the Final Audition. When the Music Director does not concur with a 75% or greater favourable eligibility vote for a candidate by the Audition Committee in the Final Auditions, the Music Director shall provide an explanation of the basis of his decision to the assembled members of the Audition Committee and the Orchestra Committee within seven (7) days or his nearest availability. For clarity, at any subsequent meeting dealing with the same candidacy there shall be no re-casting of Final Audition ballots.

14.7.4

Each candidate will be informed of whether or not he was successful at the audition within seven (7) days of his final eligibility vote.

14.8 Obligations of Committee Members

All Audition Committee members must take part in auditions unless excused through the following procedure:

- (a) The Orchestra Personnel Manager shall inform the members of the Audition Committee of the date of the audition as soon as it has been determined.
- (b) Any Audition Committee member who has a conflict with the audition dates shall give notice of such conflict to the Personnel Manager as soon as possible after having been advised of the audition dates. A player who so notifies the Personnel Manager and who has a conflict may be excused from the audition. Permission to be excused from participation in an Audition Committee will not be unreasonably withheld.
- (c) It shall be the responsibility of the Orchestra Personnel Manager in consultation with the Music Director and the Chair of the Audition Committee to find a suitable replacement for any Audition Committee member who is unable to attend.

14.9 Audition Committees and Audition Pay

14.9.1 1

Where Woodwind Principals are designated, their designation shall mean Woodwind Section Principals (i.e., not piccolo, English horn, etc.). All allowable options designated are at the discretion of the Music Director unless otherwise indicated.

14.9.2 For Preliminary Auditions Only

If there are too many audition candidates to be conveniently heard by one Audition Committee, then the Audition Committee will be enlarged to fourteen (14) musicians; the extra musicians are to be chosen by the Music Director or his designate in consultation with the Chair of the

Audition Committee. The Audition Committee will then be split into two seven (7) member Audition Committees. When the number of candidates is reduced, either through attrition or through the preliminary procedure, the Audition Committee will then return to the original committee.

14.9.3

For live auditions, the Symphony will pay 2% of weekly scale per hour for one Orchestra member to each member of the Audition Committee and the proctor.

14.9.4

Any member of the Orchestra may audit any live audition, provided that he sits apart from the Audition Committee and absents himself from all discussions and votes of the said Audition Committee.

The President & CEO of the TSO or his designate may audit any live audition including all discussions and votes of the Audition Committee.

14.9.5

Proceedings of all auditions are CONFIDENTIAL. Members of Audition Committees, the Personnel Manager, and any observers shall respect this confidentiality, and this will be communicated to the members of the Audition Committee before each audition.

14.9.6 Make-up of Audition Committees

All Audition Committees shall be comprised of a minimum of nine (9) musicians, except where otherwise specified below, in this article 14.9.6. Any additional musicians required in order to meet the minimum set out below shall be chosen by the Music Director or his designate in consultation with the relevant section Principal, or in the absence of the Principal, the Associate Principal or Assistant Principal.

- (a) **Concertmaster:** Associate Concertmaster, Assistant Concertmaster(s), and all other String Principals.
- b) **Principal String Players:** other String Principals, the Assistant Principal of the section in question, and other section members serving in rotation based on alphabetical order by last name tracked by the Personnel Office.
- (c) **Assistant Principal Strings, Associate and Assistant Concertmasters:** String Principals, Associate Principals and Assistant Principals plus four other Members of the relevant section serving in rotation based on alphabetical order by last name tracked by the Personnel Office.
- (d) **Violins:** Concertmaster, Associate Concertmaster, Assistant Concertmaster(s), String Principals, Assistant Principal Second Violin, and four (4) violinists serving in rotation based on alphabetical order by last name tracked by the Personnel Office.

- (e) **Violas, violoncellos, and double bass:** all String Principals, Assistant Principal of the section in question, and other section members serving in rotation based on alphabetical order by last name tracked by the Personnel Office.
- (f) **Principal Flute, Oboe, Clarinet, or Bassoon:** remainder of the section in question, other wind Principals, Principal Horn, and Concertmaster.
- (g) **Associate Principal Flute, Oboe, Clarinet, or Bassoon:** remainder of the section in question, Associate Principal Winds, and the three remaining Principal winds.
- (h) **Section Flute, Oboe, Clarinet, or Bassoon:** remainder of the section in question, wind Principals, Principal Horn.
- (i) **Principal Horn:** remainder of section, Principal Trumpet, Principal Trombone, Concertmaster, one woodwind Principal.
- (j) **Associate Principal Horn:** same as Principal Horn except that Music Director has the option of substituting two Associate Principals for any two Principals.
- (k) **Section Horn:** remainder of section, Principal or Associate Principal Trumpet, two woodwind Principals and Principal or Associate Principal Trombone.
- (l) **Principal Trumpet:** remainder of section, Principal and Associate Horn, Principal Trombone, Concertmaster, and two woodwind Principals.
- (m) **Associate Principal Trumpet:** remainder of section, Principal and Associate Principal Horn, Principal Trombone, Concertmaster, one woodwind Principal, and one Associate woodwind Principal.
- (n) **Section Trumpet:** remainder of section, Principal and Associate Principal Horn, Principal Trombone, two woodwind Principals, and one additional brass player.
- (o) **Trombone (including Principal and Associate Principal):** remainder of section, Principal and Associate Principal Horn, Principal and Associate Principal Trumpet, one woodwind Principal and Tuba.
- (p) **Tuba:** entire trombone section, Principal Timpani, Principal Trumpet, Principal Horn, Principal Bass, and Contra-bassoon.
- (q) **Timpani:** entire percussion section, Harp, Keyboard, Principal Bass, Principal Trumpet, Principal Horn, and Tuba.
- (r) **Percussion:** remainder of section, Principal Timpani, Harp, Keyboard, Concertmaster, one brass Principal, plus two other Principals from any other sections of the Orchestra.
- (s) **Harp and Keyboard:** Keyboard or Harp, Principal Timpani, Concertmaster, one other string Principal, Principal Percussion, Principal Flute, Principal Horn, plus one additional woodwind and one additional brass Principal.

APPENDIX D: Audition Code of Ethics

Adapted from *Senza Sordino*, Volume 23, Number 2 (December, 1984)

Code of Ethical Audition Practices

The following code of ethical audition practices was unanimously approved in August 1984 by delegates to the annual ICSOM conference, unanimously approved in April 1984 by the Major Orchestra Managers Conference, and approved in October 1984 by the AFM.

This document is the direct product of action taken by delegates to the 1982 ICSOM conference in Los Angeles. Prodded by an examination of auditions practices and problems, prepared by Gordon Peters of the Chicago Symphony, delegates mandated establishment of a committee to further study audition practices and abuses and to recommend improvements.

The topic was subsequently taken up in meetings of the Major Managers-ICSOM Liaison Committee where this code of ethics was conceived and formulated.

It is important to understand what this document is and what it is not. It is essentially a document of persuasion. There are no "shalls" but lots of "shoulds." Those who have endorsed it assert thereby that they will conduct their auditions in accordance with the principles articulated therein. The tacit assertion is also that they think others should do likewise.

However, such a code is not a contract. No one is involuntarily bound by it. It contains no provisions for punitive action. It does not presume to tell orchestras that they will run their auditions a certain way—or else. This is consistent with policy of not intruding upon locally bargainable practices.

One will not find any mention of screens, for example. Orchestras are divided on whether the use of screens is desirable and on the extent to which they should be used. While the use of screens, which protects the anonymity of applicants, may serve to prevent discrimination on any basis other than musical merit, the code prefers to articulate the principle rather than dictate the mechanism.

This code of ethics is not a document for management alone. It is a code for everyone, orchestra musicians included. As an example: One area of concern in formulating this document was the sharing of information about musicians who audition. Audition committees, as well as managers and personnel managers, must guard against inadvertently and casually sharing information about a musician's presence and performance at an audition, which could jeopardize his or her current position or be damaging to his or her future career.

Much thought has gone into the preparation of this code. Provisions have been formulated, debated, amended, deleted, reconsidered, added, debated again, and ultimately dropped or retained. In the belief that the first document can be improved over time, a provision for regular review has been written into the code.

This code is a significant achievement. Its joint formulation and unanimous endorsement by national representatives of orchestra musicians and managers constitutes the first time both groups have acted in concert rather than autonomously in addressing such a major issue. Both organizations also jointly encourage their constituencies to use this code as a point of departure, a guideline and baseline for the review and development of local policies and practices for conformity to ethical principles.

13D Audition Code of Ethics 2011

Ethical Practices for National and International Auditions Code

Purpose and Scope of Code

It is of utmost importance to musicians, managers, and conductors that auditions be conducted in accordance with guidelines ensuring competition that is fair to all who audition while providing the best results for orchestras seeking musicians.

Therefore, the American Federation of Musicians (AFM), the International Conference of Symphony and Opera Musicians (ICSOM), and the Major Orchestra Managers Conference (MOMC) propound the following ethical and fair audition practices to which all parties should adhere, subject to local contractual considerations.

Preparation for Auditions

1. Notices of auditions should be given only for genuine vacancies, including newly created positions, which the management intends to fill as a result of those auditions, with no predeterminations having been made as to who will be hired. Musicians taking such auditions should only do so with the intention of accepting the position if it is offered.
2. Auditions should be advertised in appropriate places, including the *International Musician* and the central auditions office. Notices should be clear and complete, specifying the position intended to be filled by the auditions, the person to contact in response to the notice, and the dates that applications are due and that auditions will be held. Notices should appear far enough in advance of auditions for interested musicians to apply and to adequately prepare.
3. All applicants should be sent written responses to their applications. Invited applicants should be sent clear instructions setting forth the date, time and place of the audition, the complete audition repertoire (excluding sight-reading repertoire), and parts for announced excerpts not generally available. All parts supplied by the orchestra should be legible and identical for all candidates.
4. Applicants should be given notice that if they choose not to attend the audition they should promptly notify the personnel manager or other designated person.

Conduct of Auditions

1. In preparing for and conducting auditions, all participants should be aware of policies and procedures governing those auditions, including this code.
2. Although the existence and composition of an audition committee and the nature and extent of its participation in auditioning and hiring is determined locally, musicians' involvement should at least include the initial screening of applicants.
3. Applicants should not be disqualified from auditioning on the basis of information about them obtained from current or previous employers or from other institutions to which they have applied.
4. Auditionees should be given sufficient time and, to the extent possible, adequate private facilities in which to warm up and practice.
5. Parts supplied by the orchestra for auditions should be in good condition, legible, and clearly marked as intended to be played at the audition.
6. There should be no discrimination on the basis of race, sex, age, creed, national origin, religion, or sexual preference; steps ensuring this should exist in all phases of the audition process.
7. There should be reasonable accommodation for the handicapped.
8. Auditionees should be given opportunity and encouragement to comment, anonymously if desired, to the audition committee and management about the audition process.
9. Auditionees should be notified of their status in the audition process immediately upon such determination. Candidates under active consideration after auditions are completed should be so notified and given an estimated time of final decision.
10. Auditionees should be informed prior to auditions of the orchestra's policy regarding reimbursement of auditionees' expenses for additional stay or travel incurred at the request of management.

Administration and Review of Code

A joint committee of representatives of the Major Orchestra Managers Conference, ICSOM, and the AFM Symphonic Services Division shall be established to oversee and review this code periodically.

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